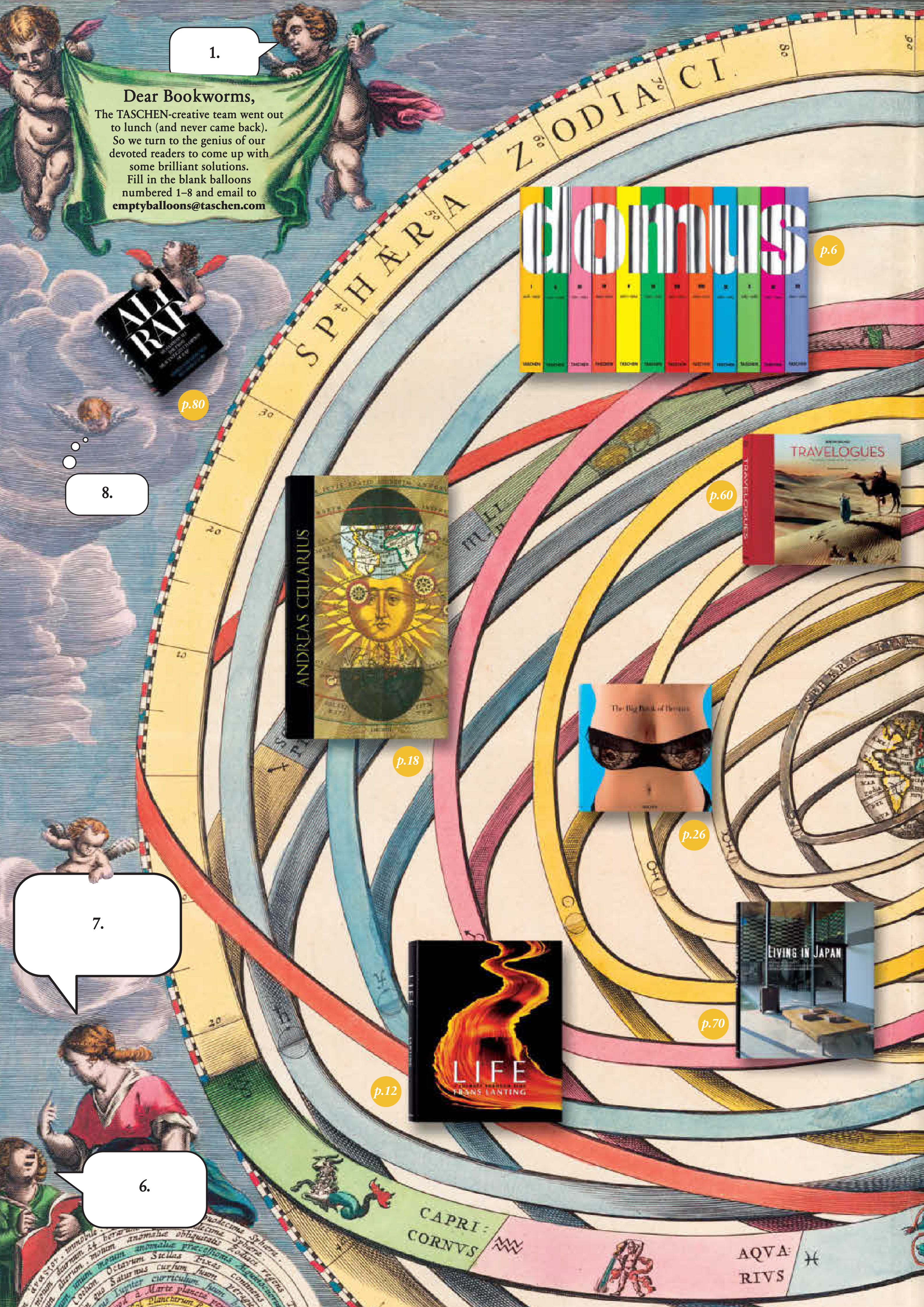

Autumn/Winter 2006
PUBLISHERS OF ART ANTHROPOLOGY AND APHRODESIA SINCE 1980
TASCHEN
TASCHEN means LUST.
"A skeleton goes into a bar and orders a drink ... and a mop."
TASCHEN—let me unscramble those letters: Must mean something grand. Something mysterious.
TASCHEN is ebonics for "in-house production."
TASCHEN means dog food!

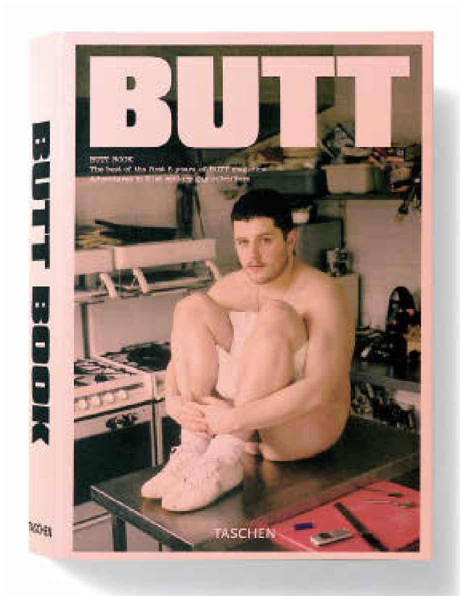

1.
Dear Bookworms,
The TASCHEN-creative team went out to lunch (and never came back). So we turn to the genius of our devoted readers to come up with some brilliant solutions. Fill in the blank balloons numbered 1–8 and email to emptyballoons@taschen.com
8.
7.
6.
p.80
p.6
p.60
p.18
p.26
p.70
p.12
domus
TRAVELOGUES
ANDREAS CELLARIUS
LIVING IN JAPAN
LIFE
FRANS LANTING
SPHÆRA ZODIACI
CAPRICORNVS
AQVARIVS


2.
First prize for the most
accepted captions is your weight *
in TASCHEN books.
The winner will be flown to New York
City and weighed in front of our new
SoHo store. Deadline for submissions
is December 1, 2006. The grand
prizewinner will be announced
in the Spring 2007 magazine.
*No entrants over 500 pounds.
3.
4.
5.
LA TOUR DE 300 MÈTRES
p.32
BUTT
p.4
p.40
PB
Inside Africa
p.68
ATLAS MAIOR
ITALIA
TASCHEN
p.50
p.56
GEMENI
TAVRVS
ARIES
PISCES
ÆQVINOCTIALIS
Orbis Saturni
Via Iovis
Orbita Marus
LARVM FI

Opposite: *Casey Spooner.*
Photo © Ryan McGinley

Putting the sex back into homosexuality

The best of BUTT *magazine so far*



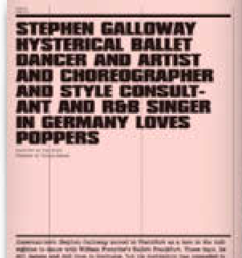
With sexy pictures of, and candid interviews with: Asianpunkboy, Bruce Benderson, Peter Berlin, AA Bronson, Christopher Ciccone, Al Eingang, Simon Foxton, Marc Jacobs, Heinz Peter Knes, Marcelo Krasilcic, Bruce LaBruce, Inez van Lamsweerde, Lutz, Ryan McGinley, Alasdair McLellan, Matmos, Stephin Merritt, Walter Pfeiffer, Terry Richardson, Gus van Sant, Jeremy Scott, Hedi Slimane, Casey Spooner, Michael Stipe, Wolfgang Tillmans, Viktor & Rolf, Dominic Vine, Matthias Vriens, Rufus Wainwright, John Waters, Edmund White, Bernhard Willhelm, Jonny Wooster.

BUTT BOOK
Eds. Jop van Bennekom, Gert Jonkers /
Softcover, format: 16.2 x 23.3 cm (6.4 x 9.2 in.), 560 pp.

ONLY € 24.99 / $ 29.99
£ 16.99 / ¥ 4.900


The actual book is completely smiley-free!

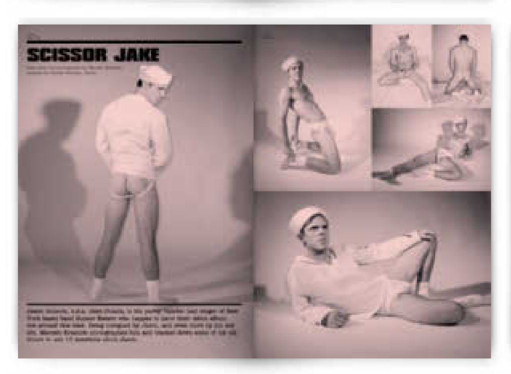


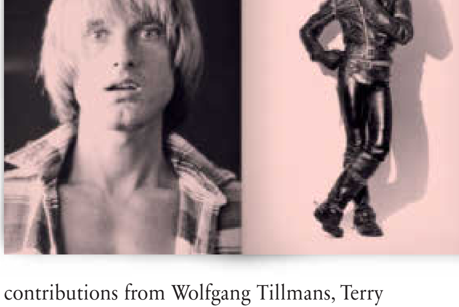


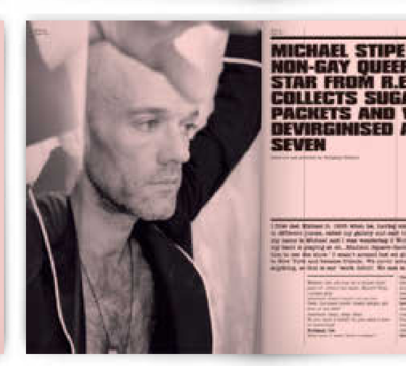












Celebrating *BUTT* magazine's fifth anniversary, this book is a selection of the most fantastic and the most ridiculous interviews and photos that have appeared in *BUTT* so far. This anthology also finally makes a lot of material from the now rare, earlier issues of *BUTT* available again. For your (in)convenience, the timeline in the book runs backwards, from the here and now all the way back to the summer of 2001, when the first issue of *BUTT* landed with a bang. Like the magazine itself, this book offers an often amazingly realistic view on today's homosexual man, including conversations with Michael Stipe, Gus van Sant, Rufus Wainwright, Marc Jacobs, as well as contributions from Wolfgang Tillmans, Terry Richardson, Hedi Slimane, Asianpunkboy, and Helmut Lang, just to name a few. "*BUTT* has single-handedly pioneered the notion of a smart, literate gay magazine yet also manages to be very dirty," notes filmmaker Bruce LaBruce in his foreword. "*BUTT* matters. *BUTT* fills a hole."

The editors: Journalist and editor **Gert Jonkers** is currently fashion editor for the Dutch daily newspaper *De Volkskrant*. He has also been a contributing writer for *Esquire, Dutch, View on Colour*, and *Self Service*.

Designer and editor: **Jop van Bennekom** established *Re-Magazine* as a personal platform, worked for a year as the art director for *Blvd.*, designed the architecture magazine *Forum* (which won the Rotterdam Design Prize in 2001). Van Bennekom is editor, designer, art director, author, strategist, and publisher in one. Together, Jonkers and van Bennekom launched *BUTT* in 2001 and "menswear style journal" *Fantastic Man* in 2005.

"When it comes to something tastefully smutty to slip under your coffee



table, TASCHEN takes the proverbial coconut cream." —ATTITUDE, *London*



 "TASCHEN, the publisher with the foresight to combine art, architecture, and sex in its

DOMUS 1928–1999

The quintessential works of Modernism

Seven decades of domus: the best of the best in 12 volumes, 7,000 pages and 20,000 images

DOMUS 1928–1999, VOL. I–XII

Eds. Charlotte & Peter Fiell / Hardcover, 12 vols. + index CD, format: 21.8 x 31.4 cm (8.6 x 12.4 in.), 6,960 pp. (580 pp. each volume)

ONLY € 500 / $ 600
£ 350 / ¥ 75.000







For over seventy-five years, *domus* has been hailed as the world's most influential architecture and design journal. Founded in 1928 by the great Milanese architect Gio Ponti, the magazine's central agenda has always remained that of creating a privileged insight toward identifying the style of a particular age, from Art Deco, Modern Movement, Functionalism and Postwar to Pop, Post-Modernism and Late Modern. Beautifully designed and comprehensively documented, page after page *domus* presents some of the most exciting design and architecture projects from around the world.
TASCHEN's twelve-volume reprint features selected highlights from the years 1928 to 1999. Reproducing the pages as they originally appeared, each volume is packed with articles that bring to light the incredible history of modern design and architecture. This set of 12 volumes reflects one-to-one the actual size of the original domus magazine. A truly comprehensive lexicon of styles and movements, the volumes are accompanied by specially commissioned introductory texts that not only outline the history of the magazine but also describe what was happening in design and architecture during each era covered. These texts have been written by many of the magazine's renowned past editors: **Mario Bellini, François Burkhardt, Cesare Maria Casati, Stefano Casciani, Germano Celant, Manolo De Giorgi, Fulvio Irace, Vittorio Magnago Lampugnani, Alessandro Mendini, Lisa Licitra Ponti, Ettore Sottsass Jr., Luigi Spinelli, Deyan Sudjic**. The volumes have also been thoroughly indexed, allowing the reader easy access to key articles—many of which have been translated into English for the first time.

TASCHEN's *domus* collection is a major publishing achievement and an important must-have for all design and architecture teaching institutions, practicing architects, designers, collectors, students, and anyone who loves design.

The editors: **Charlotte and Peter Fiell** run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions, and written numerous articles and books on design and designers, including TASCHEN's *1000 Lights, 1000 Chairs, Design of the 20th Century, Industrial Design A–Z, Designing the 21st Century, Graphic Design for the 21st Century*, and *Scandinavian Design*.

catalog, is anticipating the emerging genre of design pornography." —METROPOLIS, *New York*

A Privileged Insight into Architecture and Design



This twelve volume reprint—covering the years 1928–1999 and including over 7,000 pages and 20,000 images—charts the extraordinary history of modern architecture and design, from the birth of the International Style to Late Modern. This project has been both an exciting collaboration between two major publishing companies, and a wonderful journey of discovery. It has allowed our editors to work as archeologists, unearthing long-forgotten gems of architecture and design from over 200,000 original pages that they have scoured for our final selection of highlights.

Gio Ponti's Vision

Since its inception in 1928, *domus* has been guided by Gio Ponti's vision of a forum that would offer a privileged insight into the style of a particular age, while also identifying and promoting the work of its "discoveries": the most progressive designers and architects working in Italy (such as Studio BBPR and Carlo Mollino) and abroad (from Richard Neutra to Richard Rogers). The most important journal of its kind, with a national and international profile, *domus* has had a major influence on Italian visual culture, and on architecture and design worldwide. Moreover, the importance of what the magazine chose to feature was (and still is) matched by the cutting-edge graphic design used in its presentation. For instance, the sheer dynamism of the covers (many by famous designers/artists such as Herbert Bayer, Herbert Matter, Paul Rand, Max Bill, Paul Klee, Lucio Fontana, Le Corbusier, Charles Eames, Milton Glaser, and, of course, Gio Ponti himself) was startlingly forward-looking and placed the publication firmly within the avant-garde.

Rotation of Talent

domus originally started out as a lifestyle magazine with articles on cookery, gardening, and even animal husbandry. After the first few issues, though, it increasingly focused on its strengths: architecture, interior design, product and industrial design, and, to a lesser extent, fine art and photography. Since Ponti's departure from the editorship in the 1960s, the publication has maintained its visual and intellectual vitality in part through its unique policy of replacing its main editor every five years. This rotation of talent has brought a variety of leading figures to the role, including Cesare Maria Casati, Alessandro Mendini, and Mario Bellini. Each newcomer is also expected to appoint an art director to implement a complete redesign of the magazine. Naturally the interests of these editors have led to different directions and emphases—for example, the Bellini and Mendini periods stand in marked contrast to each other in terms of content and aesthetics.

We have remained faithful to the original layouts, organizing the selected pages chronologically, with decade title spreads (showing all the magazine's covers) dividing up the years to assist with orientation. We have also included some of the original advertising to contextualize the featured articles, which is graphically interesting in its own right. The end result condenses the original material (which requires about 20 meters of wall-space) into twelve volumes without (we hope) compromising the integrity of the 72 years of *domus*' history featured here. The selection process was revelatory: from the surprising formal richness of the 1940s to the experimental exuberance of the early 1970s. Equally interesting was the Milanese design community's rejection of stylistically restrictive movements, and its tireless promotion of lifestyle within the pages of *domus*, dubbed the "Mediterranean megaphone." This relaxed and informal Italian approach to domestic design became a model for the international design community in the 1950s.

Top: The publisher of domus, *Gianni Mazzocchi, with Lisa Licitra Ponti and Gio Ponti in the Ponti studio, Via Dezza, Milan, 1953* ***Bottom****: The space used in Gio Ponti's Via Dezza studio by the small editorial staff of* domus *magazine. In the photo: Lisa Licitra Ponti and Enrichetta Ritter, c. 1952*

Introductory Essays by Illustrious Editors

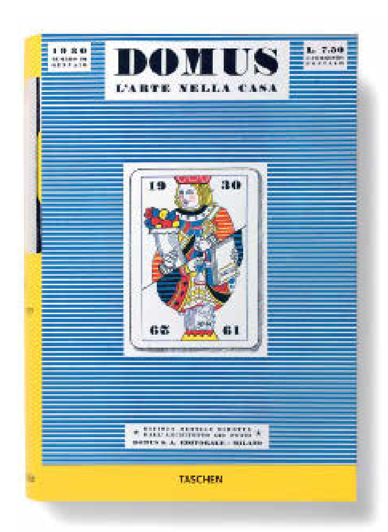
In addition to our selection of highlights, two introductory essays accompany each volume. The first outlines the history of *domus* for the specific period it covers; the second, which functions more as a personal reminiscence, is written by one of *domus*'s illustrious ex-editors about their time at the helm, or by one of the magazine's most important contributors, such as Lisa Licitra Ponti and Ettore Sottsass Jr. There are also newly created sub-lines that provide key caption data as well as information concerning text continuations, original translations, and newly translated texts, which the reader will find in the annex. Significantly, many articles have been translated into English for the very first time. Each volume has a comprehensive index, including both designers' and manufacturers' names. In conjunction with the master index on CD, this will prove an invaluable research tool.

An Idea Still Valid Today

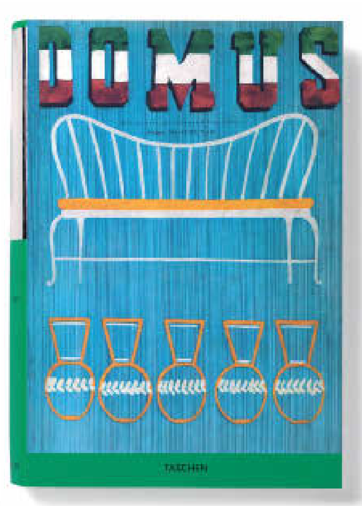
Working alongside the editorial team at *domus*, we have come to appreciate its goal of showing the highest quality work from around the world, illustrated and explained by the best photographers and writers. Beyond this we have come to understand the journal's search for a philosophy rather than a theory of design that offers a highly intellectual yet non-prescriptive agenda for its practice. At *domus*, design encompasses everything—"from the spoon to the city"—and to be worthy of inclusion on its pages, a project must have graceful beauty, practical function, spatial clarity, intellectual persuasion, and/or relevant originality. Gio Ponti's vision of a forum for important design and architecture is therefore still firmly rooted in the ethos of *domus*. This idea has lasted because the magazine continues to be infused with both a deeply held passion for excellence in man-made objects, and an overriding belief that these interlocking disciplines have crucial political responsibilities that should transcend the vagaries of fashion and enrich our world.



"Your books on design and the cultural evolution of man are just so



DOMUS, VOL. I (1928–1939)
Introductory essay by Fulvio Irace



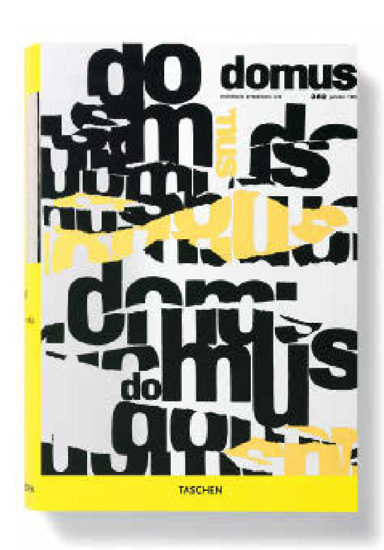
DOMUS, VOL. II (1940–1949)
Introductory essay by Manolo De Giorgi



DOMUS, VOL. III (1950–1954)
Introductory essay by Lisa Licitra Ponti



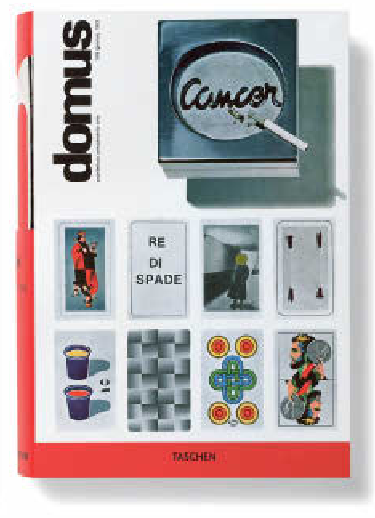
DOMUS, VOL. IV (1955–1959)
Introductory essay by Ettore Sottsass Jr.



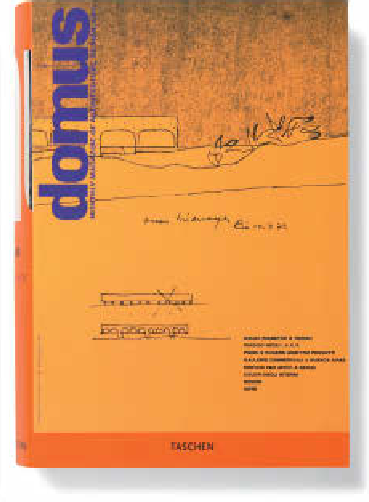
DOMUS, VOL. V (1960–1964)
Introductory essay by Stefano Casciani



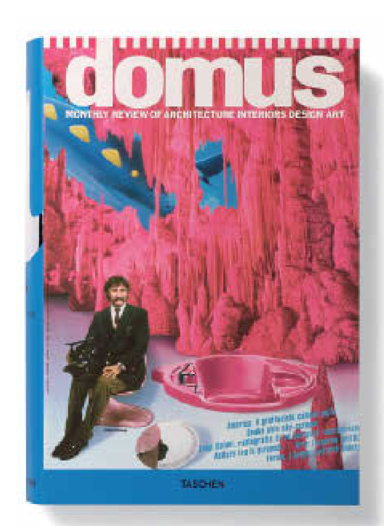
DOMUS, VOL. VI (1965–1969)
Introductory essay by Deyan Sudjic



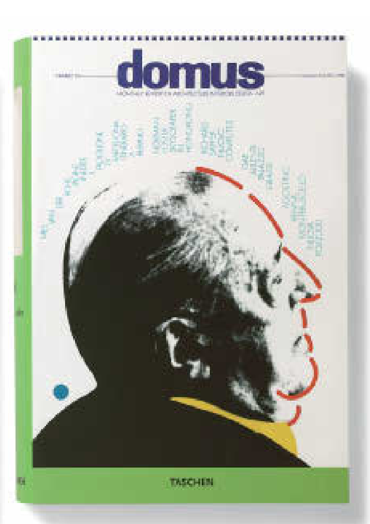
DOMUS, VOL. VII (1970–1974)
Introductory essay by Germano Celant



DOMUS, VOL. VIII (1975–1979)
Introductory essay by Cesare Maria Casati



DOMUS, VOL. IX (1980–1984)
Introductory essay by Alessandro Mendini



DOMUS, VOL. X (1985–1989)
Introductory essay by Mario Bellini



DOMUS, VOL. XI (1990–1994)
Introductory essay by
Vittorio Magnago Lampugnani



DOMUS, VOL. XII (1995–1999)
Introductory essay by François Burkhardt

amazing..i feel very enriched reading them ..thanx!!" *—datta.kingsbuk, India, on taschen.com*

Due sedie

Sedia a schienale alto con imbottitura

Mario Tedeschi, arch.

Il sedile in compensato curvato, si protende nello schienale altissimo e modellato verso l'alto per l'appoggio della testa. L'altezza stessa permette un adeguato molleggio all'indietro. Sedile e schienale sono imbottiti con un cuscino continuo di gommapiuma la cui fodera in stoffa è fissata al compensato stesso mediante bottoni in legno passanti, sul tipo di quelli dei cappotti alla Montgomery entrati nella moda corrente. Lo schienale-sedile è fissato alla crociera delle quattro gambe a mezzo di squadrette metalliche. Si noti l'elemento di irrigidimento fissato posteriormente allo schienale, disegnato in modo da permettere ugualmente un graduale molleggio. Lo stesso elemento a schienale, completo del cuscino, può essere fissato a un analogo sistema di gambe realizzato in metallo.

L'altezza stessa dello schienale in compensato curvato, sostenuto da una spina di irrigidimento, permette un adeguato molleggio all'indietro.

Sedia a sdraio trasformabile a dondolo

Mario Tedeschi, arch.

Le due parti che compongono questa sedia, la cui imbottitura è costituita da un solo cuscino in gommapiuma rivestito in stoffa di canapa e fissato al telaio mediante fettucce, sono imperniate a un unico asse di ferro. Mediante un volantino a vite le due parti sono fissabili in due posizioni distinte. Nella prima, le estremità delle gambe poggiano tutte e quattro sul pavimento. In questa posizione la sedia è una normale poltrona da riposo per giardino.
Nella seconda posizione, la linea curva delle due gambe si continua in un unico arco di cerchio; in tal modo la poltrona appoggia su due slitte ed è possibile imprimerle un leggero movimento dondolante. Poiché in quest'ultima posizione la poltrona viene a trovarsi più bassa, la possibilità del dondolio ne fa una vera amaca per il riposo e il sonno.
La parte in legno è realizzata in frassino con le traverse in noce naturale; le parti metalliche sono verniciate in nero.

La sedia nella posizione di sdraio

La sedia nella posizione di dondolo

domus 296 *July 1954* | **Two Chairs** | Moulded plywood chair and rocking chair designed by Mario Tedeschi

domus 298 *September 1954* | **Italy in New York** | Olivetti showroom in New York designed by Lodovico Barbiano di Belgiojoso, Enrico Peressutti and Ernesto N. Rogers (Studio BBPR): general view | Translation see p. 370

“It’s a sensational reference book and is a must-have for





Cesare Casati ed Emanuele Ponzio: un piccolo night-club a Bolzano

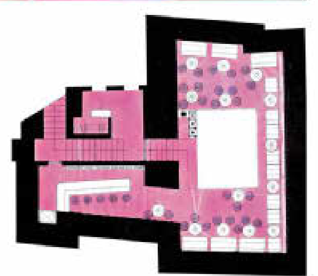




Converted from an old cellar, the night-club is a very small tunnel-shaped room. Hanging from the ceiling, over the stainless-steel dancing floor, a large sound-proof «coral» made from sheets of transparent PVC — cut out in the shape of clouds by Gino Marotta — muffles the noise from the floor for those sitting at the tables. A long bridge in green methacrylate (also designed by Gino Marotta) runs the full length of the tunnel. All the furniture are in transparent methacrylate, pigmented to react to the black light that comes from the bases of the tables: when the tables are lighted, the transparent methacrylate turns blue and violet — with the rhythm of the music. The service trays are large disks of white methacrylate with a hole in the middle, placed on the table-tops.







domus 491
October 1970

The Smallest Nightclub

Nightclub at Hotel [illegible] in Bolzano, Italy, designed by Cesare Casati and Emanuele Ponzio in collaboration with Gino Marotta: views of interior, detail of illuminated stools, sectional and floor plans.

Struttura: la struttura del grattacielo è in acciaio, e poggia su fondamenta sotterranee in calcestruzzo armato. (Il garage sotterraneo non è, naturalmente, collegato con le fondamenta del grattacielo). Per la presenza di acqua nel terreno le fondamenta dell'edificio son chiuse in una «vasca di isolamento» in alluminio. La struttura è calcolata per resistere a un carico massimo di compressione di tremila tonnellate, a un carico massimo di trazione di millecinquecento tonnellate, e una forza del vento di seicentosessanta tonnellate.
Le pareti di chiusura dell'edificio sono in acciaio, alluminio, vetro (vetrate non apribili — l'aria è condizionata — e pulibili attraverso una gru esterna).
Ascensori: vi sono due gruppi di quattro ascensori, uno per i percorsi brevi, uno per i percorsi lunghi. Servizi, condutture, impianti sono riuniti al centro, vicino agli ascensori.
Gli uffici occupano diciotto piani: la presidenza occupa i due piani al disopra, e il «circolo» e la mensa (per millequattrocento persone) i due piani ancora al disopra. La cucina è servita da un proprio montacarichi che parte dal garage sotterraneo.
I piani interrati sono tre: il più basso è per l'archivio, quello di mezzo per le centrali degli impianti, il più alto per la rete di tubazioni che ne parte.
Collaboratori degli architetti sono stati gli ingegneri Fritz Eller, Erich Moser, Robert Walter. Direttore dei lavori: Josef Rosping.

grattacielo Phoenix-Rheinrohr
Helmut Hentrich, Hubert Petschnigg, arch.tti

domus 372
November 1960

Skyscraper in Düsseldorf

Phoenix-Rheinrohr administration building in Düsseldorf designed by Helmut Hentrich and Hubert Petschnigg in collaboration with F. Eller, E. Moser and R. Walter: angled elevation, sectional and floor plans.

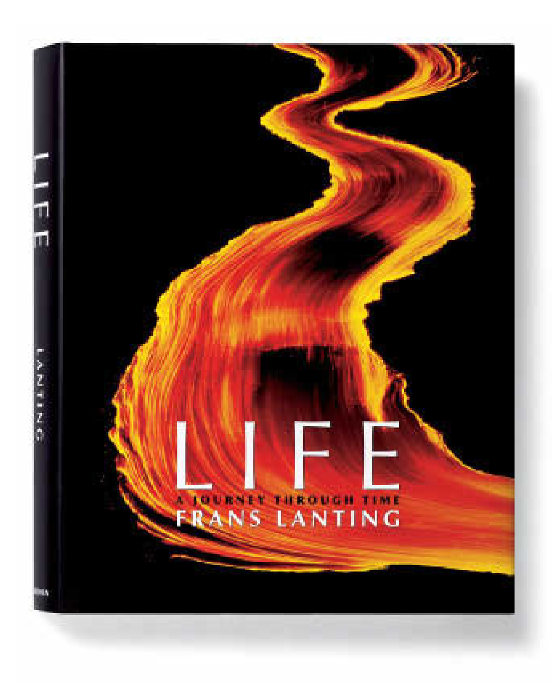
Translation see p. [illegible]



 “Lanting’s animal images from around the world convey the authentic wonder

Planet phenomenon

Our Earth as you've never seen it before





Frans Lanting
Photo © Paul Schraub

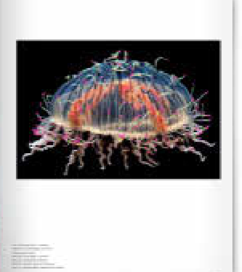
LIFE – A JOURNEY THROUGH TIME

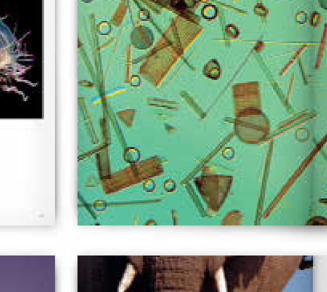
Frans Lanting / Ed. Christine Eckstrom / Hardcover, format: 29 x 36 cm (11.4 x 14.2 in.), 304 pp.

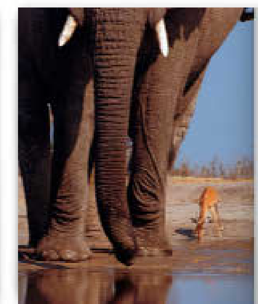
ONLY € 39.99 / $ 49.99
£ 29.99 / ¥ 6.900

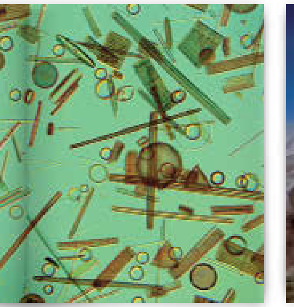
Opposite: *Moon Jellies, California*
Page 14–15: *Quiver Trees, South Africa*
Photographs and Text © 2006 Frans Lanting, Santa Cruz, California





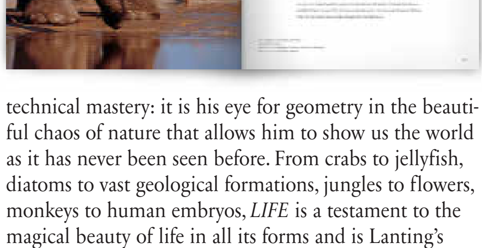












In the year 2000, world-renowned wildlife photographer Frans Lanting set out on a personal journey to photograph the evolution of life on Earth. He made pilgrimages to true time capsules like a remote lagoon in Western Australia, spent time in research collections photographing forms of microscopic life, and even found ways to create visual parallels between the growth of organs in the human body and the patterns seen on the surface of the Earth. The resulting volume is a glorious picture book of planet Earth depicting the amazing biodiversity that surrounds us all. Lanting's true gift lies beyond his technical mastery: it is his eye for geometry in the beautiful chaos of nature that allows him to show us the world as it has never been seen before. From crabs to jellyfish, diatoms to vast geological formations, jungles to flowers, monkeys to human embryos, *LIFE* is a testament to the magical beauty of life in all its forms and is Lanting's most remarkable achievement to date.

The photographer: Dutch-born **Frans Lanting** has been hailed as one of the great nature photographers of our time. For the past two decades, he has documented wildlife and our relationship with nature in environments from the Amazon to Antarctica. Exhibits of his photographs have been shown at major museums in Paris, Milan, Tokyo, New York, Madrid, and Amsterdam. Lanting's previous TASCHEN titles include *Eye to Eye*, *Jungles*, and *Penguin*.

The editor: **Christine Eckstrom** is a writer and editor specializing in natural history. She collaborates with Lanting on fieldwork, books, and other publishing projects from their home base in California.

of nature, and the artistry still possible with the camera." —LOS ANGELES TIMES, *Los Angeles, on* Eye to Eye



 “Er ist einer der bedeutendsten Naturfotografen unserer Zeit: Frans Lanting. Seine Tierportraits



zeugen von großer Leidenschaft und großem Respekt vor der Welt der Tiere." —NDR.DE, *Hamburg, on* Eye to Eye

"I wondered whether it might be possible to tell the story of life on Earth from its earliest beginnings."

By Frans Lanting



One spring evening seven years ago I stood at the tide line of an estuary in the eastern United States watching something that took me far back in time. I saw horseshoe crabs come out of the water to spawn, an ancient ritual that goes back hundreds of millions of years. That experience made me realize that I could see the past in the present. And I wondered whether it might be possible to tell the story of life on Earth from its earliest beginnings to its present diversity by capturing images that evoke nature through time. That is how the idea for this book was born. Ever since that encounter with horseshoe crabs, I've been on a personal journey through time, looking for situations in the natural world that provide a window on its past.

Nature appears as a chaotic mosaic of species that live together in the present but have their origins in different times

I made pilgrimages to haunting time capsules like Shark Bay, a remote lagoon in Western Australia, where life-forms whose lineage goes back more than three billion years still dominate the landscape. I joined an expedition to a secluded valley of spewing geysers and hissing hot springs in Siberia's Kamchatka Peninsula for a glimpse of the conditions that may have nurtured the birth of life itself. I immersed myself in museums and research collections to photograph the bewildering shapes of microscopic diatoms, the fluid geometries of oceanic jellies, and to visualize patterns inside the human body as parallels to patterns on the surface of the Earth. And I gained a new perspective on the snails that slide silently through my own backyard as echoes from an era when life was just crawling out of the sea.

Nature in most places appears as a chaotic mosaic of species that live together in the present but have their origins in different times. My challenge was to untangle nature from its entwinements in the present and represent the strands separately and chronologically. My goal





was to create a sequence of images that can be viewed as slices through time. Out of necessity, this book presents a very selective interpretation of the history of life. My approach has been that of a storyteller who draws on characters for the sake of telling a larger tale. To weave my ideas together in a sequence that makes sense chronologically and thematically, I wrote a script, "A Journey Through Time," which summarizes the main events expressed by the photographs.

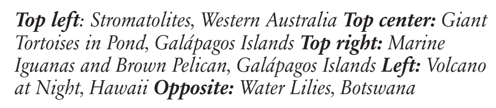
The book's first chapter, "Elements," interprets Earth's early history, before there was life, and consists of images that show interactions among the five classical elements originally recognized by Greek and Hindu philosophers: earth, air, fire, water, and space. "Beginnings" traces life from its single-celled origins through its evolution into more complex forms in the sea. "Out of the Sea" deals with the phase when life ventured ashore but was still dependent on water as a medium for reproduction. "On Land" covers the period when plants and animals succeeded in colonizing solid ground. "Into the Air" highlights the evolutionary innovations of birds and flowering plants, a chapter that ends with the cataclysmic events that caused the demise of dinosaurs and many other life-forms. "Out of the Dark" portrays the rise of mammals, and the concluding chapter, "Planet of Life," envisions the collective force of life as a sixth element that shapes our planet.

We are living in an extraordinary time: Our knowledge about life on Earth is growing rapidly through advances in scientific disciplines ranging from microbiology to paleontology, from geology to astrobiology. The integration of that knowledge is increasing our understanding about the interconnected nature of life, and the role it plays as a whole in influencing the conditions that make this planet hospitable to life. That realization has inspired my work.

This book is my tribute to the kinship and continuity of all life on Earth



This book is a synthesis of my career. I started out as a wildlife photographer pursuing animals one at a time. As I learned more about their lives, my view grew to include their habitats, and animals became ambassadors for ecosystems. Biodiversity superseded ecosystems as a concept for understanding nature as a network made up of untold numbers of species. Yet every one of those living organisms has a unique origin in time, and that is the dimension I have attempted to convey in this book. It is humbling to imagine the immensity of time covered by the history of life on Earth. But that is what I plunged into, with curiosity and wonder. And I emerged from this journey with a different sense of myself in time. Life follows in the wake of *Eye to Eye*, which expressed the kinship of all animal life, and *Jungles*, which explored the complexities of nature in the tropics. I hope this book will contribute to bridging the gap between a naturalist's appreciation for nature and a scientist's understanding of life. It is my tribute to the kinship and continuity of all life on Earth.

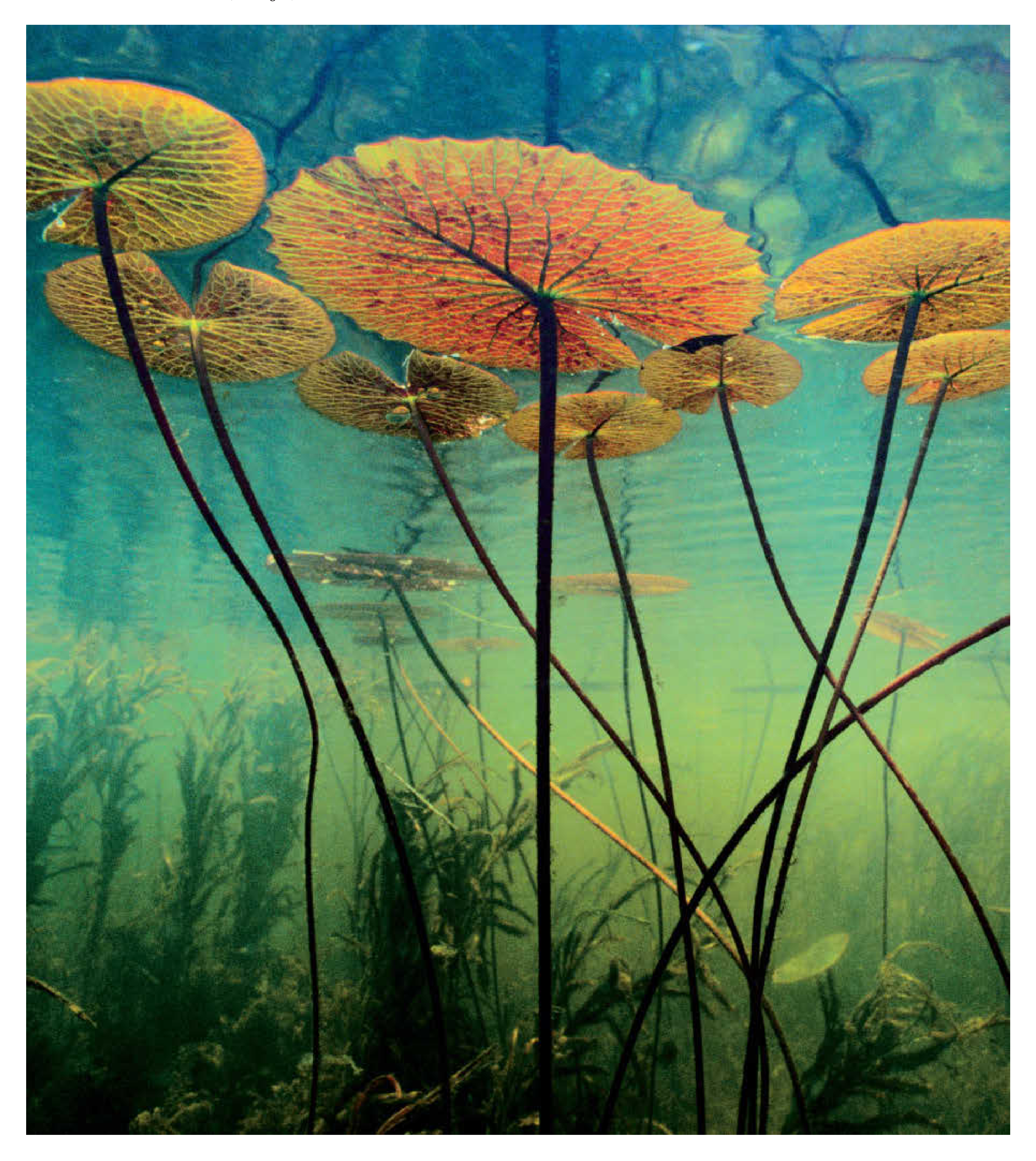


***Top left**: Stromatolites, Western Australia* ***Top center:** Giant Tortoises in Pond, Galápagos Islands* ***Top right:** Marine Iguanas and Brown Pelican, Galápagos Islands* ***Left:** Volcano at Night, Hawaii* ***Opposite:** Water Lilies, Botswana*

 "Lanting's work towers over that of other wildlife shooters because of one thing: emotion. Look at these

"As a chronicler of natural history today,
Frans Lanting is a singular extraordinary talent.
He has the mind of a scientist,
the heart of a hunter, and the eyes of a poet."

—NATIONAL GEOGRAPHIC, *Washington, DC*

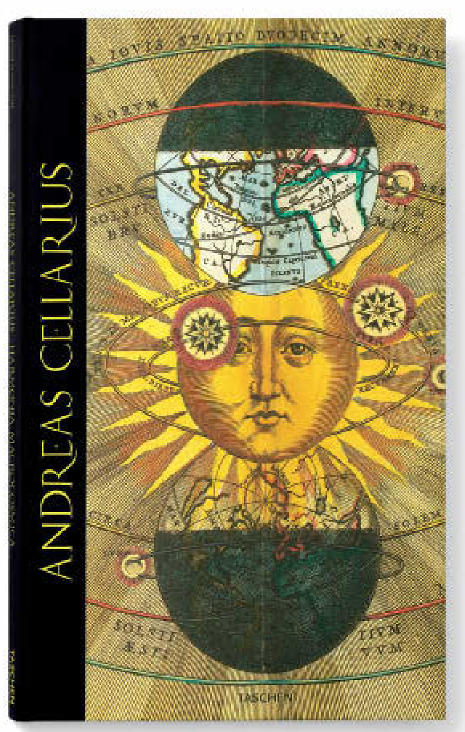


photographs and you immediately feel the presence of the animal before you." —THE WASHINGTON POST, *Washington, on* Eye to Eye

The divine sky

History's most beautiful celestial atlas

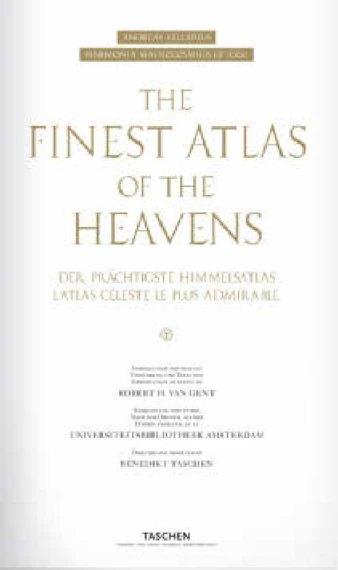


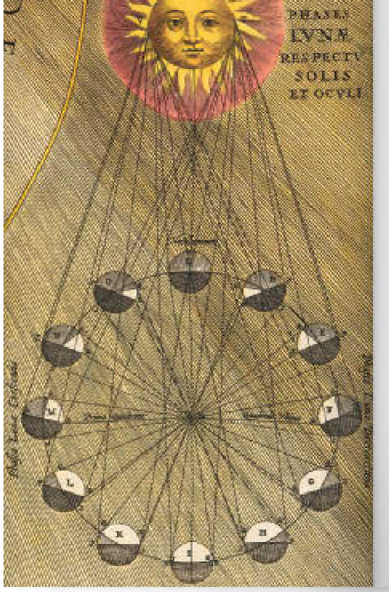


Printed on age-resistant woodfree bulk paper, from the best maintained hand-colored copy of the first edition in the Library of the Universiteit van Amsterdam

Opposite: *The planisphere of Tycho Brahe drawn in a planar view*









This collection of celestial maps by Dutch-German mathematician and cosmographer **Andreas Cellarius** (c. 1596–1665) brings back to life a masterpiece from the Golden Age of celestial cartography. First published in 1660 in the *Harmonia Macrocosmica*, the complete 29 double-folio maps and dozens of unusual details reproduced here depict the world systems of Claudius Ptolemy, Nicolaus Copernicus, and Tycho Brahe, the motions of the sun, the moon, and the planets, and the delineation of the constellations in various views. Cellarius's atlas, superbly embellished with richly decorated borders depicting cherubs, astronomers, and astronomical instruments, features some of the most spectacular illustration in the history of astronomy. This reprint, based on the meticulously hand-colored copy of the first edition in the Library of the Universiteit van Amsterdam, includes a copiously illustrated introduction by Robert H. van Gent, one of the leading Cellarius experts, summarizing the history of celestial cartography from antiquity to the late 17th/early 18th century and illuminating the life and work of Andreas Cellarius. Van Gent also discusses the historical and cultural context and significance of the atlas and provides detailed descriptions of the astronomical and iconographical content of the plates, allowing modern readers to fully appreciate the masterwork of Andreas Cellarius and his publisher, Johannes Janssonius. The book's detailed appendix includes a list of constellations with short descriptions of their origin and mythology, a list of star names found on the plates, a glossary of technical terms, and a bibliography. Though these sumptuous maps have become famous by being depicted on postcards, calendars, portfolios, and even mouse pads, they have rarely been reproduced in book form and never with such comprehensive descriptions and details as this TASCHEN edition. Cellarius's exquisite renditions of the constellations will excite the astronomer in anyone.

The cosmographer: Born in Neuhausen, Germany, c. 1596, **Andreas Cellarius** studied at the University of Heidelberg before settling in Holland. Records indicate that Cellarius worked as a rector and schoolmaster, but little else is known about his life. Though he also published on the subjects of Poland and fortification, his greatest work was *Harmonia Macrocosmica*; indeed, during a period when cosmographical atlases flourished, his was the most spectacular.

The author: **Robert H. van Gent** is a collaborator on the Explokart Research Program for the History of Cartography at the University of Utrecht's Faculty of Geosciences. He has published on the history of astronomy, celestial cartography, and astronomical instruments. Since 2005, he has been working on a cartobibliography of celestial atlases, planispheres, and related items published in the Low Countries.

ANDREAS CELLARIUS
HARMONIA MACROCOSMICA OF 1660
THE FINEST ATLAS OF THE HEAVENS

Robert H. van Gent / Hardcover, 32 x 53 cm (12.6 x 20.9 in.), 240 pp.

ONLY € 99.99 / $ 125
£ 69.99 / ¥ 15.000

 "Just to thank you for spreading culture all over the world. You are contributing



to culture more than all universities together." *—José María, Spain, on taschen.com*



“TASCHEN books are always stunning objects of art best displayed in

Celestial Atlases, Celestial Globes and World Systems

From the dawn of humanity, the motions of the Sun, the Moon and the heavens must have incited people to admiration and study. The Sun and the Moon, the quintessential embodiments of day and night, already determined from very early on—long before the invention of writing—the three primary divisions of every calendar: the day, the month and the year. The constellations must also have been used for the regulation of the calendar at a very early stage in human history. The course of the Moon and its phases can be determined by simple observation, but the Sun's course across the heavens is obscured by the fact that sunlight overpowers the light of the stars that lie behind it. It is possible, however, to determine the position of the Sun in the celestial hemisphere by approximation, using those bright stars which rise in the east just before sunrise or set in the west just after sunset. In many ancient cultures, the most important moments in the agricultural year—for example, when it was time to sow or harvest—were indicated by the heliacal rising or setting of prominent stars or constellations. In the same way, the calendar—usually based on twelve months of 29 or 30 days that followed the phases of the Moon—was made to harmonize with the solar year of approximately 365 days by adding an intercalary month every couple of years.

The scientific description of the heavens

We owe the first scientific description of the heavens to the Greek astronomer Hipparchus of Nicaea, who was active on the island of Rhodes around 135 BC. According to a later tradition, the appearance of a new star—a nova or a comet—in the sky was supposedly the reason behind Hipparchus' decision to make a survey of the heavens. His original star catalogue has not survived, but can be substantially reconstructed from the surviving works of the Greek astronomer Claudius Ptolemy, who lived in Alexandria around AD 150. In his 13-volume Great mathematical handbook, later known as the Almagest, Ptolemy provides detailed instructions on how to calculate the positions of the Sun, Moon and planets along with an adapted version of Hipparchus' star catalogue. Ptolemy lists some 1,028 stars (with three duplicates), arranged in 48 separate constellations.

Ptolemy's world system

In addition to describing the constellations, the Almagest provides detailed information on calculating the positions of the Sun, the Moon and the planets. Ptolemy thereby proceeds from a geocentric worldview, according to which the Earth occupies a central, fixed position and the heavenly bodies revolve in circular motions around it. Since observations had already revealed that the Sun, Moon and planets did not revolve around the Earth at a uniform velocity, Ptolemy had to take refuge in a more complicated theory, developed around 200 BC by the Greek mathematician Apollonius of Perga, according to which the movements of the heavenly bodies were explained by a combination of two or more circular motions. Nevertheless Ptolemy's treatises would continue to exercise a great deal of influence on later Islamic and European astronomers. His scheme for the distances and dimensions of the heavenly bodies would be followed almost without alteration until the late of the 16th century.

The demythologization of the heavens

With the aid of the telescope, it was possible to see stars that were not visible to the naked eye and to determine their positions with greater accuracy. As a consequence, the number of known stars rose from about 17,000 in around 1800 to some 300,000 by around 1900. The number of constellations depicted on globes and in atlases also increased—no less than 99 constellations feature in the monumental Uranographia published by Johann Elert Bode (1747–1826) in 1801, for example. Over the course of the 19th century, however, the figures illustrating the constellations would slowly disappear from professional celestial atlases. Some of the newly formed constellations fell into disuse, but it would take until the beginning of the 20th century before there was any consensus concerning the number and limits of the constellations. At a meeting of the International Astronomical Union (IAU) in 1928, the number of constellations was officially fixed at 88.

The *Harmonia Macrocosmica*—Genesis, contents and appreciation

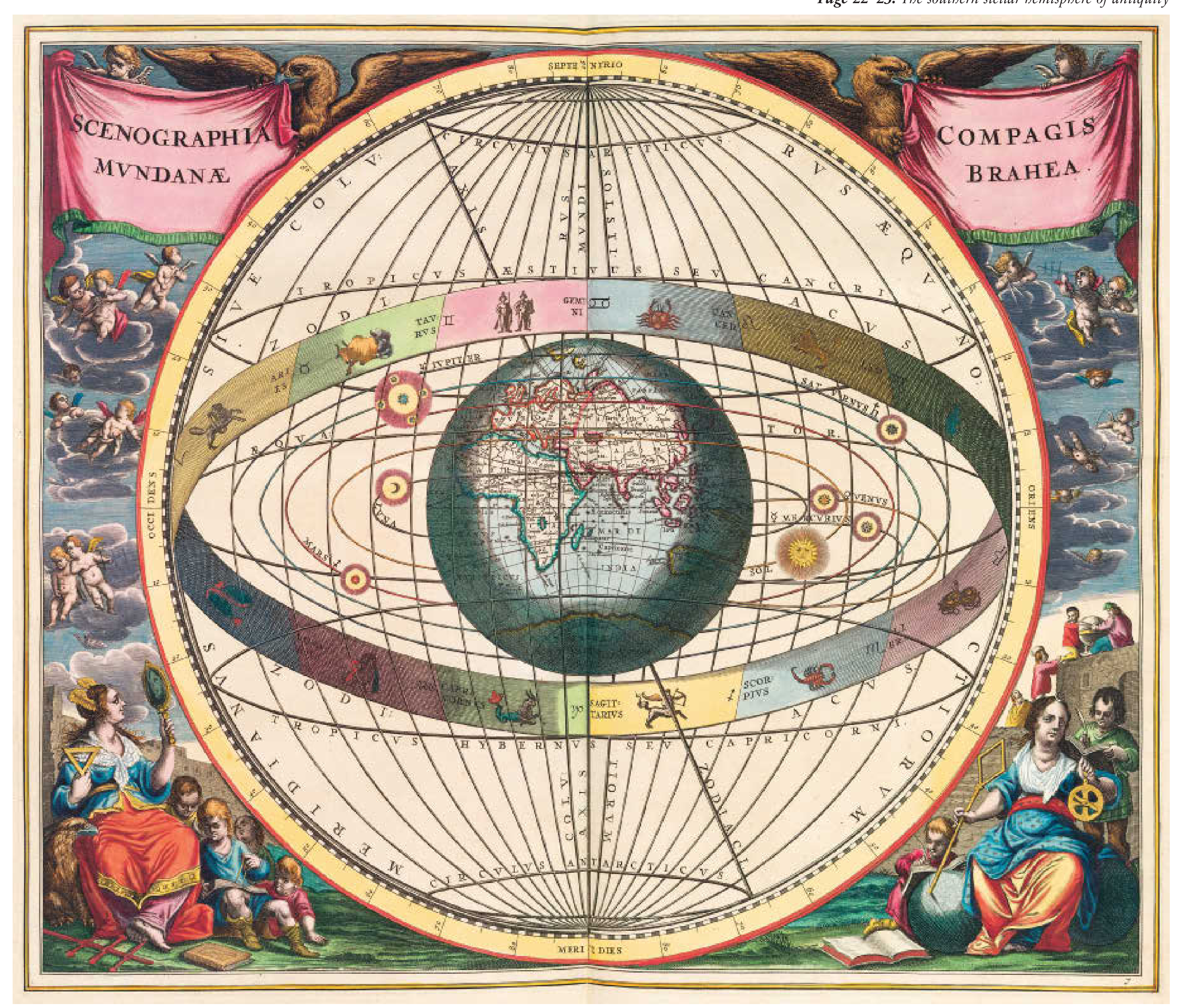
The publication of Andreas Cellarius' *Harmonia Macrocosmica* in 1660 forms the final chapter of an ambitious cartographic project initiated 25 years earlier by the Amsterdam publisher Johannes Janssonius (1588–1664), namely, the publication of an atlas in several volumes which described not only the surface of the Earth but the whole of Creation, including the cosmos and its history. The seeds of this plan had been sown nearly a century earlier by the renowned cartographer Gerard Mercator. In 1569, in the foreword to his Chronologia, Mercator stated his intention to publish an all-encompassing "cosmography", a multi-volume atlas that would describe not only ancient and modern geography, but also the seas, the cities of the world, the firmament and chronology. Mercator published the first four volumes of his atlas between 1585 and 1589, with a supplementary fifth volume being published by his son Rumold (c. 1545–1599) in 1595. Following Mercator's death, his project was taken up by a succession of publishers, but it would be Johannes Janssonius who finally turned it into reality. In 1636 Janssonius and Henricus Hondius published the first version of their Novus Atlas, featuring some 320 maps in four languages. In 1650 Janssonius added a fifth volume, a nautical atlas with supplemental maps of the eastern hemisphere. A further volume was published between 1658 and 1662 and included the cartography of the ancient world. With the addition of Andreas Cellarius' *Harmonia Macrocosmica* in 1660 and an eight-volume compilation describing a number of cities (published in 1657), Janssonius' "description of the world"—in the meantime entitled the Novus Atlas absolutissimus—was now complete in terms of the form originally envisioned by



***Opposite and right:** The northern stella hemisphere with the terrestial hemisphere lying between*

A masterpiece from the Golden Age of celestial cartography

Opposite: *Scenograph of the construction of the world according to Brahe*
Page 22–23: *The southern stellar hemisphere of antiquity*

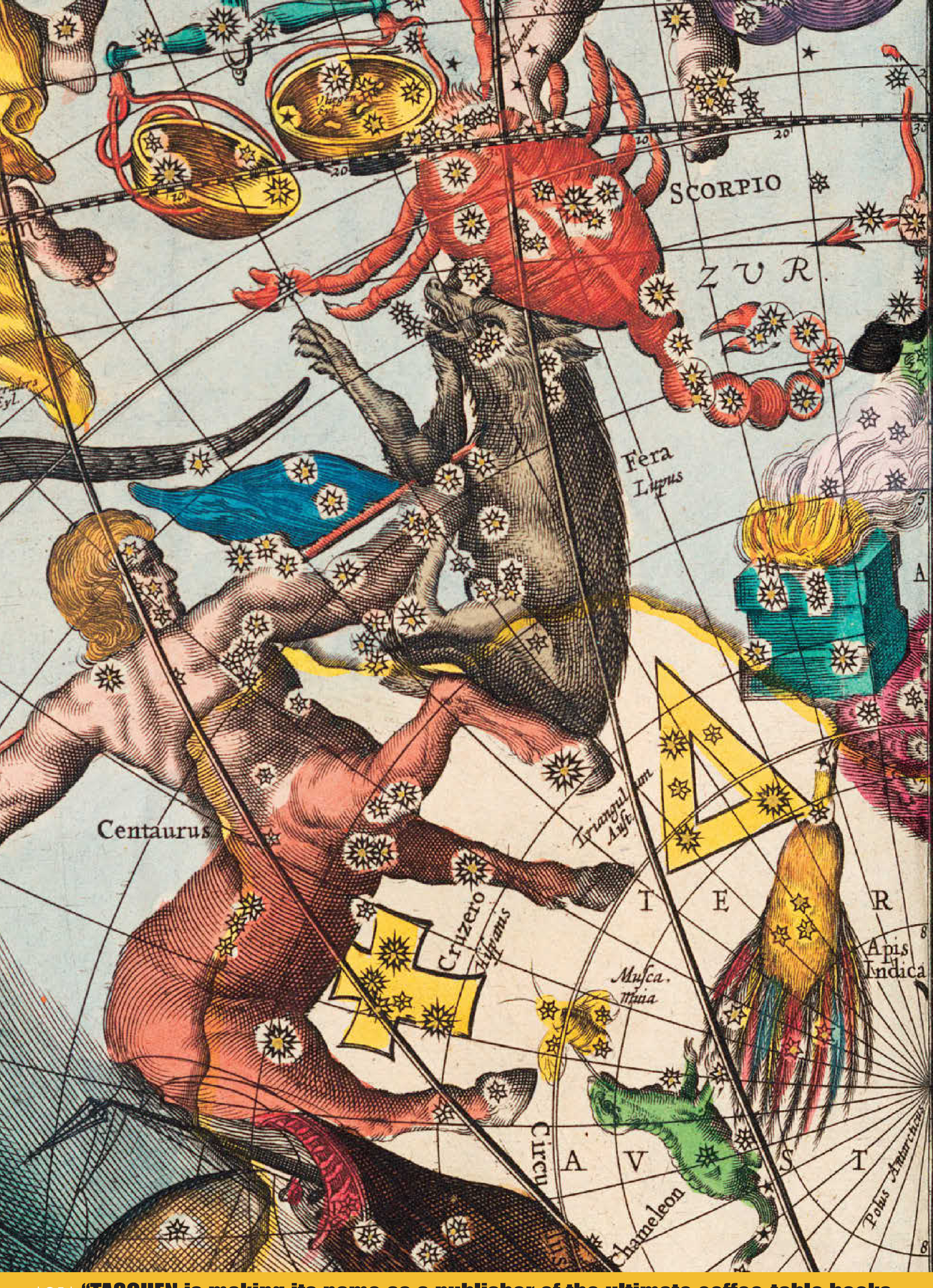


Mercator almost 100 years previously. In the foreword to his celestial atlas, which he dedicates to the English king Charles II, Andreas Cellarius explains that he originally drafted the plates and celestial maps contained within it solely for his own use, and for lovers of astronomy, but that after repeated appeals from the publisher, he had decided to make them available to a wider public. Although planned over two volumes, only the first volume of the *Harmonia Macrocosmica* was actually published. It describes the heavens and the most important world systems, above all that of Claudius Ptolemy. In the second volume, the world systems of Nicolaus Copernicus and Tycho Brahe were to be handled in more detail, along with a discussion of solar and lunar eclipses and a description of new discoveries made since the invention of the telescope.

The work is prefaced by a poem in praise of Cellarius by Johannes Christenius (1599/ 1600–c. 1672), professor of law at the Athenaeum Illustre in Amsterdam. The text consists of a long Praeloquium or foreword in which the history of astronomy is presented, followed by the actual text, in which the 29 folio plates contained in the work are discussed in detail. The majority of the plates represent the Ptolemaic, geocentric world system. Just one plate (8) reflects to the alternative geocentric system proposed by the Roman author Martianus Capella (5th century AD). This plate is derived from an illustration in the Leiden Aratea and for this reason wrongly attributed to Aratus. The Copernican system is dealt with in two plates, while the worldview of Tycho Brahe is depicted in three plates. A detailed description of these last two world systems was intended for the projected second volume. The position circles of the celestial and terrestrial spheres are presented in three plates, followed by five plates illustrating various astrological concepts and the motion and phases of the moon. The final eight plates are devoted to the constellations and the fixed stars. Two plates depict the constellations of the northern and southern celestial hemispheres in the traditional forms assigned to them by the Greeks, while another two depict the stars in the "Christian" constellations following the Coelum stellatum christianum by Julius Schiller.
The most spectacular plates, however, are those that show the Earth from four different perspectives, seen as if through a translucent sphere on which the constellations are drawn.



has been producing beautiful and unique books." —MONO MAGAZINE, *Tokyo*



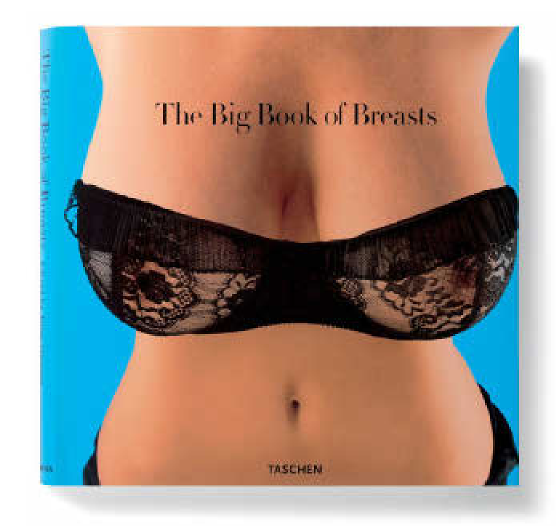
“TASCHEN is making its name as a publisher of the ultimate coffee-table books,



the latest being the encyclopaedic *The World of Ornament.*" —THE EVENING STANDARD, *London*

The Golden Hills before the Silicone Valley

Three decades of the world's most spectacular natural curves



**Over 1,000 breasts! That is less than 4 cents a tit—do the math!*

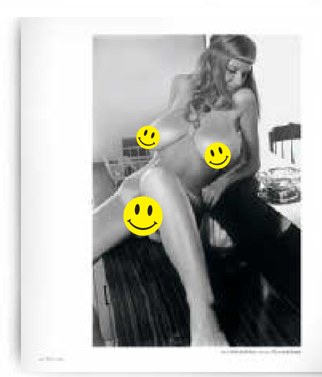
THE BIG BOOK OF BREASTS
Dian Hanson / Hardcover, format: 30 x 30 cm (11.8 x 11.8 in.), 396 pp.

ONLY € 39.99* / $ 49.99
£ 29.99 / ¥ 6.900

Opposite: *Caren Castro*













Some call it the American obsession, but men everywhere recognize the hypnotic allure of a large and shapely breast. In *The Big Book of Breasts*, Dian Hanson explores the origins of mammary madness through three decades of natural big-breasted nudes. Starting with the World War II Bosom-Mania that spawned Russ Meyer, Howard Hughes's *The Outlaw* and *Frederick's of Hollywood*, Dian guides you over, around, and in between the dangerous curves of infamous models, including **Michelle Angelo**, **Candy Barr**, **Virginia Bell**, **Joan Brinkman**, **Lorraine Burnett**, **Lisa De Leeuw**, **Uschi Digard**, **Candye Kane**, **Jennie Lee**, **Sylvia McFarland**, **Margaret Middleton**, **Paula Page**, **June Palmer**, **Roberta Pedon**, **Rosina Revelle**, **Candy Samples**, **Tempest Storm**, **Linda West**, **June Wilkinson**, **Julie Wills**, and dozens more, **including Guinness World Record holder Norma Stitz**, possessor of the World's Largest Natural Breasts.
The 396 pages of this book contain the most beautiful and provocative black and white and color photos ever created of these iconic women, plus nine original interviews, including the first with Tempest Storm and Uschi Digard in over a decade, and the last with Candy Barr before her untimely death in 2005. In a world where silicone is now the norm, these spectacular real women stand as testament that nature knows best.

The editor: **Dian Hanson** is a twenty-five-year veteran of men's magazine publishing. She began her career at *Puritan* magazine in 1976 and went on to edit a variety of titles, including *Partner*, *Oui*, *Hooker*, *Outlaw Biker*, and *Juggs* magazines. In 1987, she took over the '60s title *Leg Show* and transformed it into the world's best-selling fetish publication. Most recently, she authored TASCHEN's *Terryworld*, *Tom of Finland: The Comic Collection* and *The History of Men's Magazines* six-volume set.

 "TASCHEN books are the National Geographic of erotic art



books. I'm tilted!" *—reader comment, taschen.com*

The bigger the better

By Dian Hanson

"I am a breast, a mammary gland disconnected from any human form, a mammary gland such as could only appear, one would have thought, in a dream."
—PHILIP ROTH, *The Breast*, 1972

In *The Breast* a man is transformed into a giant disembodied boob with a hypersensitive nipple in place of his penis; most would say a uniquely American fantasy. By 1972 America's breast fanaticism was so well known and well entrenched that for Roth's contemporaries, men who came of age in the 1940s and '50s, a 155-pound breast would indeed have been a dream-come-true. We accept America's singular fascination, but how did a country come to fixate so completely on one secondary sexual characteristic, on this soft, simple mass of fat and glandular tissue?
Around 1760 Swedish botanist Carolus Linnaeus coined the term "mammal," meaning breast bearing, to describe all furred, warm-blooded creatures. Against prevailing religious opinion, he included man among these creatures.
In 1762 philosopher and author Jean-Jacques Rousseau declared French peasants the noblest of the breast-bearing beasts in his popular novel *Emile*. Over the next 30 years a French cult of peasant worship formed around Rousseau's writings. Legions of French aristocrats were inspired to forsake their wet-nurses and actually suckle their own infants.



As the French revolutionaries relieved Marie Antoinette of her head, they preserved her breast bowls

Marie Antoinette was so swept up in the fad she had an elegant dairy built at Versailles so she could drink fresh milk from porcelain bowls in the shape of her own breasts; in effect, suckling herself. By 1793 Marie and the rest of the aristocrats were way over the peasant thing, but even as the French revolutionaries relieved her of her



head, they preserved her breast bowls, because, while beasts, they weren't philistines.
The French peasant revolt pinched breasts all over Europe. In 1794 Germany passed a law requiring mothers to breast-feed their children, and mandated that women receiving state aid make their breasts available to feed the needy. In England women adopted the gauzy, breast-revealing "peasant" dress, to the considerable delight of English men. Even the Russian aristocracy celebrated the peasant aesthetic, with the full, pendulous, maternal breast replacing the high, virginal model in art and literature.

By 1959 only a quarter of American babies were breastfed, and American men were the most breast-obsessed on earth

In 1870, a hundred years after the publication of Rousseau's *Emile*, the "useful breast" cult was still the rage in Western Europe. Women of the better classes eagerly proved their solidarity with nature through public breast-feeding, and though the point of the movement was to desexualize the breast these public displays titillated many, including, perhaps, young Sigmund Freud.
Freud's oral phase of human psychosexual development cast the useful breast in an entirely new light. Prior to the French Revolution, Europe's middle and upper class breasts were reserved for sexual titillation, while peasant breasts fed the babies. The Revolution swept the sexual breast from favor. Then along came Freud, suggesting that breast-feeding also provides sexual gratification; that an infant, in effect, makes love to its mother's breast—with its mouth! The breast as first sex partner may have scandalized the genteel matrons of Paris and London, but it struck an undeniable chord with many men.
For American men this chord would swell to become a national anthem.

The useful breast movement never took hold in the US the way it did in Northern Europe because North America had no significant history of wet nursing. American infants of all classes could count on their very own mothers breast, and they would continue to enjoy this Freudian idyll until the 1940s, when not just the mother's, but all breasts, were abruptly snatched away. World War II emptied American factories of manpower. Women took the men's places and left their babies at home to be fed by the bottle.
When the war ended women went back to their homes, but stayed with the bottle. By 1956 only a quarter of American babies were breast-fed, and American men were the most breast-obsessed on earth. Coincidence? Ask Professor Freud. And while you're at it, get his opinion of those WWII pin-up magazines.
America's WWII pin-up effort is unique in history. It was anecdotally a response to the thousands of men who were infected with venereal disease during World War I. When a second war loomed it was decided the only way to keep troupes safe from Europe's carnal temptations was to distract them with pin-ups. You couldn't just hand a boy a nudie magazine and tell him to jerk off, though. Moral standards had to be maintained, so while the photos returned to the magazines bathing suits and tight sweaters chastely covered every breast. And they had a time doing it, as these forties' breasts were noticeably bigger than the bare breasts of the twenties and early thirties. I've heard conjecture that the voluptuous pin-up queens were selected as fertility symbols, to inspire soldiers to survive and propagate; sounds plausible unless you've met any men's magazine publishers. Since I have, I imagine the thinking was more, "If you can't give 'em bare boobs, at least give 'em big ones!" Sweaters proved the ideal environment for creative padding.
And so it went from 1941 to 1945. Hoarded in footlockers and tacked to barracks' walls, tucked into wallets and blazoned on fighter planes, big American breasts were the fighting man's constant companions. Then the war ended and the guys had to forsake their paper girlfriends and come home to real women. They dutifully married and bred in record numbers; producing the first wave of the Baby Boom by 1946. Meanwhile, the abandoned men's magazines struggled for survival. Clearly there was no place for War Laffs or Who's Your Pin-Up Girl? in peacetime America. While publishers waited for the domestic bliss to fade they tinkered with their titles, seeking the hook that would bring the boys back. It turned out to be strippers, the bustier the better. In 1957 the first American magazine entirely devoted to big breasts appeared. Arv Miller's *Fling* started small, but regular contributions from photographer Russ Meyer helped it grow big, glossy and bi-monthly by 1960.

From 1941 to 1945 big American breasts were the fighting man's constant companions

Meyer was a cinematic prodigy who made his first experimental films at age twelve. In 1941 he joined the army and was sent to MGM Studios for training in newsreel photography. His big breast epiphany struck shortly thereafter, in the front row of the President's Follies burlesque theater in Los Angeles. The divine messenger was

 "Full marks to Hanson for collating so much delightful, hay-

a stripper named Margie Sullivan. She had the biggest tits Russ had ever seen and, as he later told interviewers, she was the first woman who ever turned him on. You have to imagine he was getting a bit nervous by age 20, and what a great relief it was to discover he was just a boob-man awaiting his muse.

By the late '80s breasts were viewed as an investment, a career accessory

When the war ended Meyer bought a still camera and prowled Southern California's burlesque theaters, chatting up the dancers and getting them to pose. He sold his first photos to a men's magazine around 1950 and became a staff photographer for fledgling *Playboy* in 1955. He continued his still photography into the 1960s, even after he'd become far more famous for his films. Big breasts were such a valuable commodity by 1960 the less gifted began looking for ways to increase their assets. There had been experiments with injecting liquid silicone into the breasts of prostitutes during America's post-war occupation of Japan—supposedly to make the slender Asians more attractive to breast-loving GIs. Silicone injection made its way to America in the 1950s and was the most common breast enhancement technique before Dow Chemical introduced the gel-filled implant in 1963. Even after the advent of implants many women opted for injections because they were cheaper and required no convalescence, though they carried the risk of infection and occasionally death. By 1970 direct injection of silicone was outlawed in all states but Nevada, where an additional 40,000 women risked their lives for bigger breasts before a federal ban in 1976. Breast magazines continued to prosper through the 1980s with surgical enhancement an ever-bigger issue. By the late '80s, when sex was becoming big business, breasts were viewed as an investment, a career accessory to increase one's value at the strip club. Some dancers "upsized" with new and bigger implants every year. Inevitably, the day came when breasts went from career accessory to career necessity.





Here you can cuddle up to some of the most celebrated natural breasts of the last 50 years

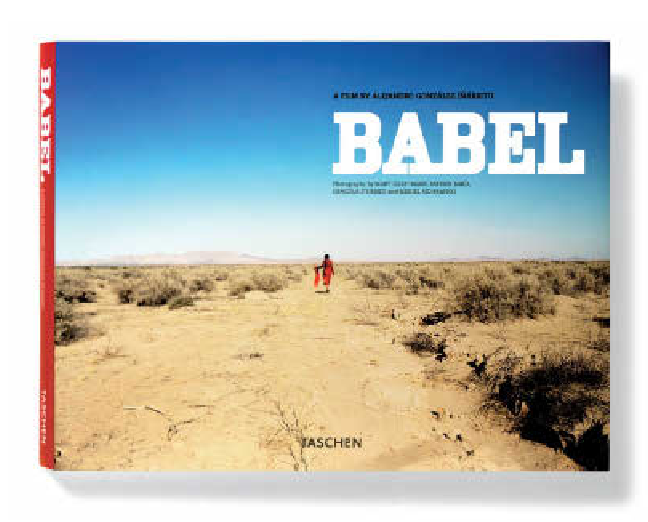
Around 1990 a Texas surgeon induced implant manufacturers to create custom silicone sacs of enormous size. Where before the largest implants contained 500ccs of liquid, roughly a pint, suddenly 1000cc, 2000cc, and even 3000cc enlargements were possible. And when 3000cc wasn't big enough, implants were "ganged," inserted two at a time in a single breast. The super-size fad coincided with the rise of "gentleman's clubs," modern, upscale strip emporiums where a headline dancer could make three thousand dollars a week, or a dollar for every cc of saline or silicone in her monster implants. For several years new and more grotesquely augmented dancers appeared each month. Then the complications began to appear and in the late '90s the chemical companies pulled the big sacs off the market.

Opposite: bottom: *Roberta Pedon* ***Top:*** *Rosina Revelle*
Left: *Sylvia McFarland* ***Above:*** *Janie Reynolds*

America hasn't entirely recovered from the surgical insanity of the '90s, but signs are encouraging. Of the 300,000+ breast augmentations performed in the US in 2004, most used implants of modest 300 to 400cc size. Many men's magazines are now refusing to use models with grossly enlarged breasts, and naturals are becoming a big draw at the dance clubs. We'll never return to a time when big breasts can be assumed to be real, though; not as long as American men love D-cups and there are plastic surgeons ready to help women even the playing field.
For that reason I dedicate this book to all who have looked upon a spectacular rack and wondered, "Are they, or aren't they?" Here you can cast your doubts aside and cuddle up to some of the most celebrated natural breasts of the last fifty years. I'm sure you'll find them eminently useful. And don't worry if you find yourself salivating: that's just your oral phase kicking in. If you still yearn for Roth's 155-pounder, just check out Annie Hawkins-Turner, aka Norma Stitz, on page 392. According to the Guinness Book of World Records her endowment comes pretty darn close.

From Tijuana to Tokyo: The shooting of *Babel*

The making of the final film of Iñárritu's acclaimed trilogy





Brad Pitt and Alejandro González Iñárritu
Photo © Mary Ellen Mark

BABEL
A Film by Alejandro González Iñárritu
Photos: Mary Ellen Mark, Patrick Bard, Graciela Iturbide, Miguel Rio Branco / Ed. Maria Hagerman /
Hardcover, format: 31.5 x 24.6 cm (12.2 x 9.7 in.), 304 pp.

ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900





Mexican film director Alejandro González Iñárritu, along with top photographers Mary Ellen Mark, Patrick Bard, Graciela Iturbide, and Miguel Rio Branco, bring together their highly perceptive visions on cultural diversity in a book that combines seductive images and firsthand remarks on the unique experience of shooting *Babel*.
Winner of the Best Director prize at the 2006 Cannes Film Festival, the film is the third in the director's trilogy started by *Amores Perros* and *21 Grams*.
Shot in Morocco, Tijuana, and Tokyo, and involving a multilingual cast led by Brad Pitt, Cate Blanchett, Gael García Bernal, and Koji Yakusho, as well non-professional actors from the three countries portrayed, *Babel* continues the director's quest to explore the effects of loss and grief, and seeks to relate the modern implications of ancient myth on the origins of human inability to communicate successfully.
This book is a visual recollection of the parallel stories and real-life characters that revolved around the making of *Babel*, and the unexpected ways in which fiction and reality collide. Photographs both from the set and the surrounding disparate landscapes are paired with the director's personal commentary on the larger-than-life film shoot. Introduced with essays by novelist and poet Eliseo Alberto and González Iñárritu, as well as an interview with the director by Rodrigo García, the result is an engaging book that both complements Babel's powerful statement on the barrier of language, and reveals the fascinating reality of the people and places that inspired the film.

The director: Born in Mexico City in 1963, **Alejandro González Iñárritu** studied filmmaking and theater and composed music for Mexican features before directing and producing his debut feature film, *Amores Perros* (2000), which was nominated for an Academy Award as Best Foreign Language Film and received over 53 awards from all over the world, including BAFTAs, the Golden Globes, Tokyo, São Paulo, Edinburgh, San Sebastián, and Toronto. Iñárritu's follow-up film, *21 Grams* (2003), which he directed, cowrote, and produced, starred Sean Penn, Benicio del Toro, and Naomi Watts. Both Del Toro and Watts received Oscar nominations for their roles in

"TASCHEN Books, a wise company that recognizes the fine line





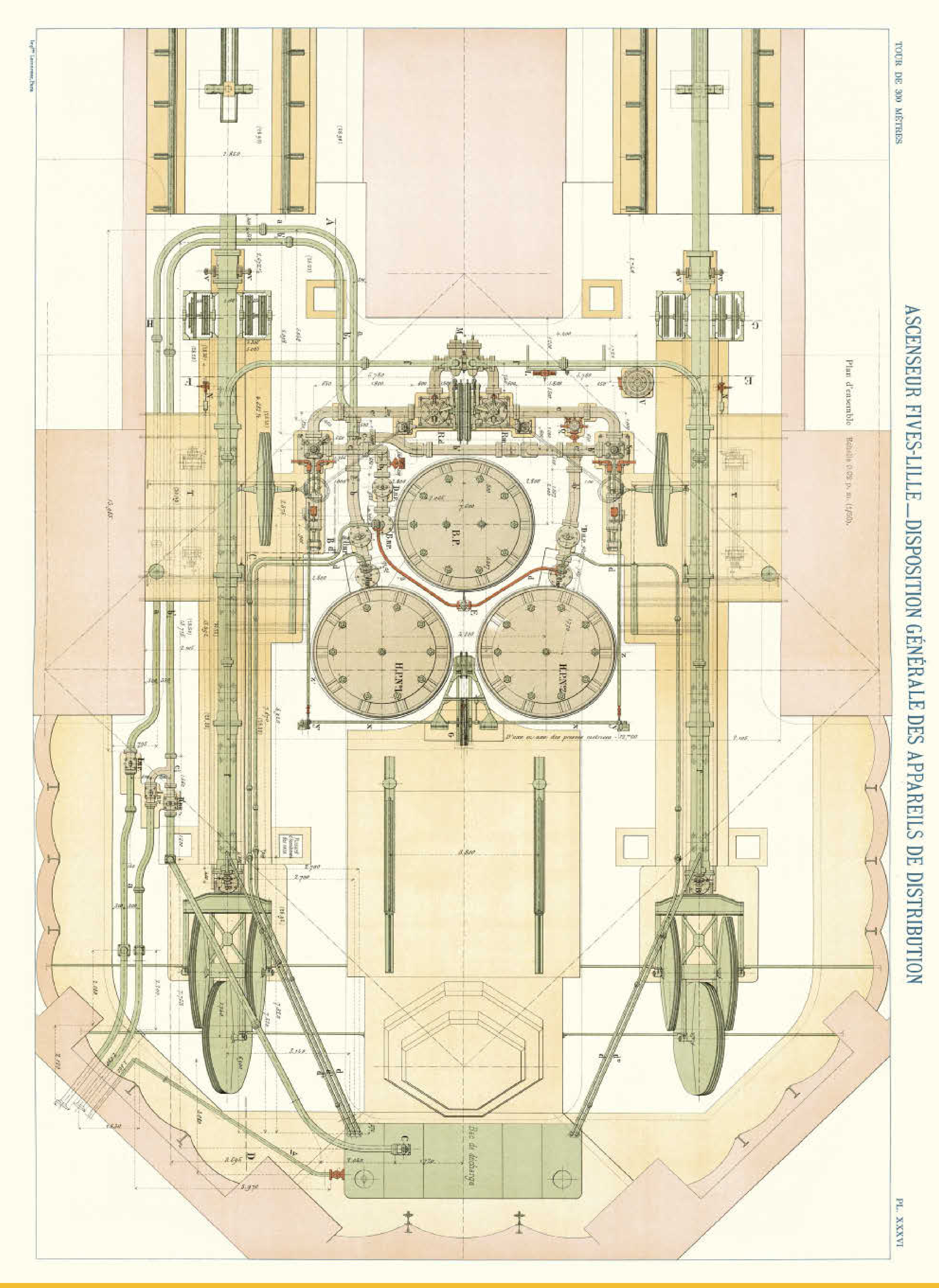


the film and Penn won the Jury Prize for Best Actor at the Venice Film Festival. *Babel*, which will be released worldwide in November 2006, garnered the Best Director Prize at the 59th Cannes Film Festival. Iñárritu lives in Los Angeles with his wife and two children.

The photographers: One of Mexico's most significant contemporary photographers, **Graciela Iturbide**'s images reveal her love for her native country and for its people; and, more recently, include other cultures. Whether at home or in foreign lands, her work explores cultural identity and the ways people adapt to modernization. American documentary photographer **Mary Ellen Mark** has achieved worldwide visibility through her numerous books, exhibitions, and editorial magazine work. For almost three decades, she has traveled extensively to make pictures that reflect a high degree of humanism. **Miguel Rio Branco**, a Magnum photographer since 1978, was born into a family of diplomats and grew up in Portugal, Brazil, Switzerland, and the United States. A ceaseless experimenter in expressive and lyrical color photography, he has been awarded several prizes for his work and has published numerous photography books. **Patrick Bard** is a journalist and a professional photographer who has written articles for the French and international press about the Mexico-United States border. Bard is also the author of several novels, some of which have been adapted for the theater.

The authors: **Eliseo Alberto** is an award-winning author, journalist, and filmmaker. He has written three books of poems; and his publications include the novels *Caracol Beach* and *La eternidad por fin comienza un lunes*. Born and raised in Cuba, he now lives in Mexico City. Mexican writer/director **Rodrigo García**'s credits include *Things you can tell just by looking at her* (Fondation Gan Award, Cannes 2000) and *Nine Lives* (Winner Locarno Film Festival, 2005).

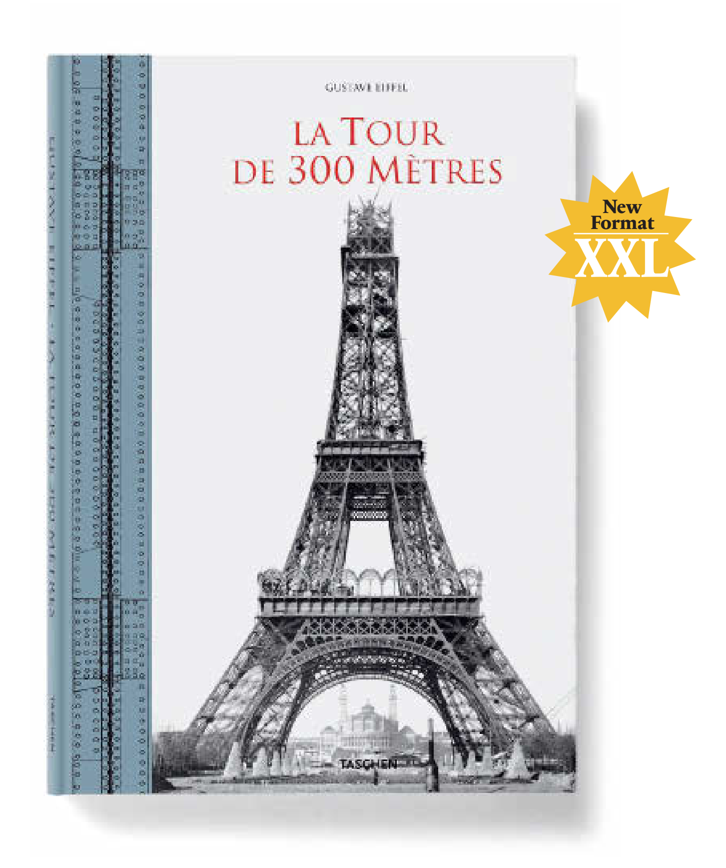
The editor: **Maria Eladia Hagerman** was born and raised in Mexico City, where she received her degree in graphic design. She has designed and collaborated on several book projects.



"The book offers to both the lay reader and designer a dazzling visual

The iron colossus

The construction of the Eiffel Tower in XXL-sized drawings and photographs

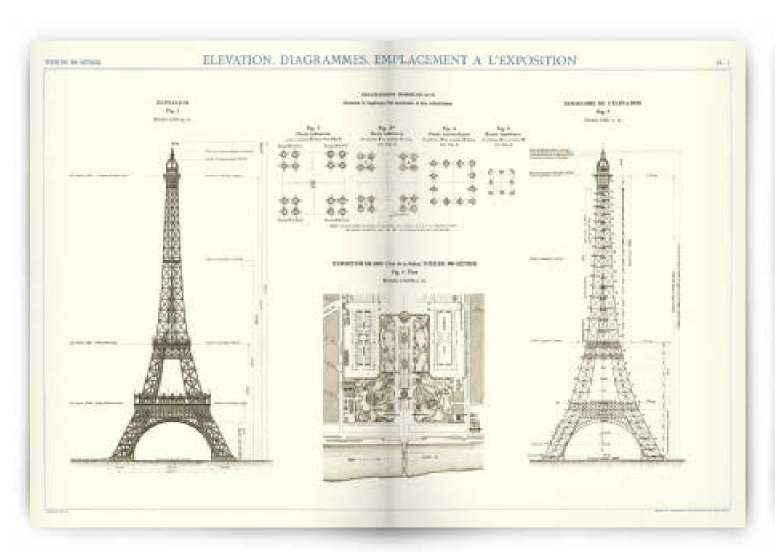


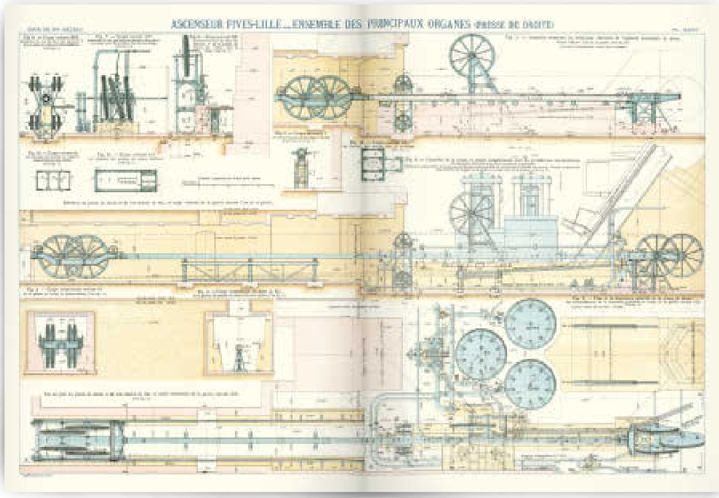
GUSTAVE EIFFEL
LA TOUR DE 300 MÈTRES

Bertrand Lemoine / Hardcover, format: 37.5 x 53 cm (14.8 x 20.9 in.), 160 pp.
Text in English, German, French, Spanish, Italian, Portuguese, Dutch, Japanese

ONLY € 99.99 / $ 125
£ 69.99 / ¥ 15.000

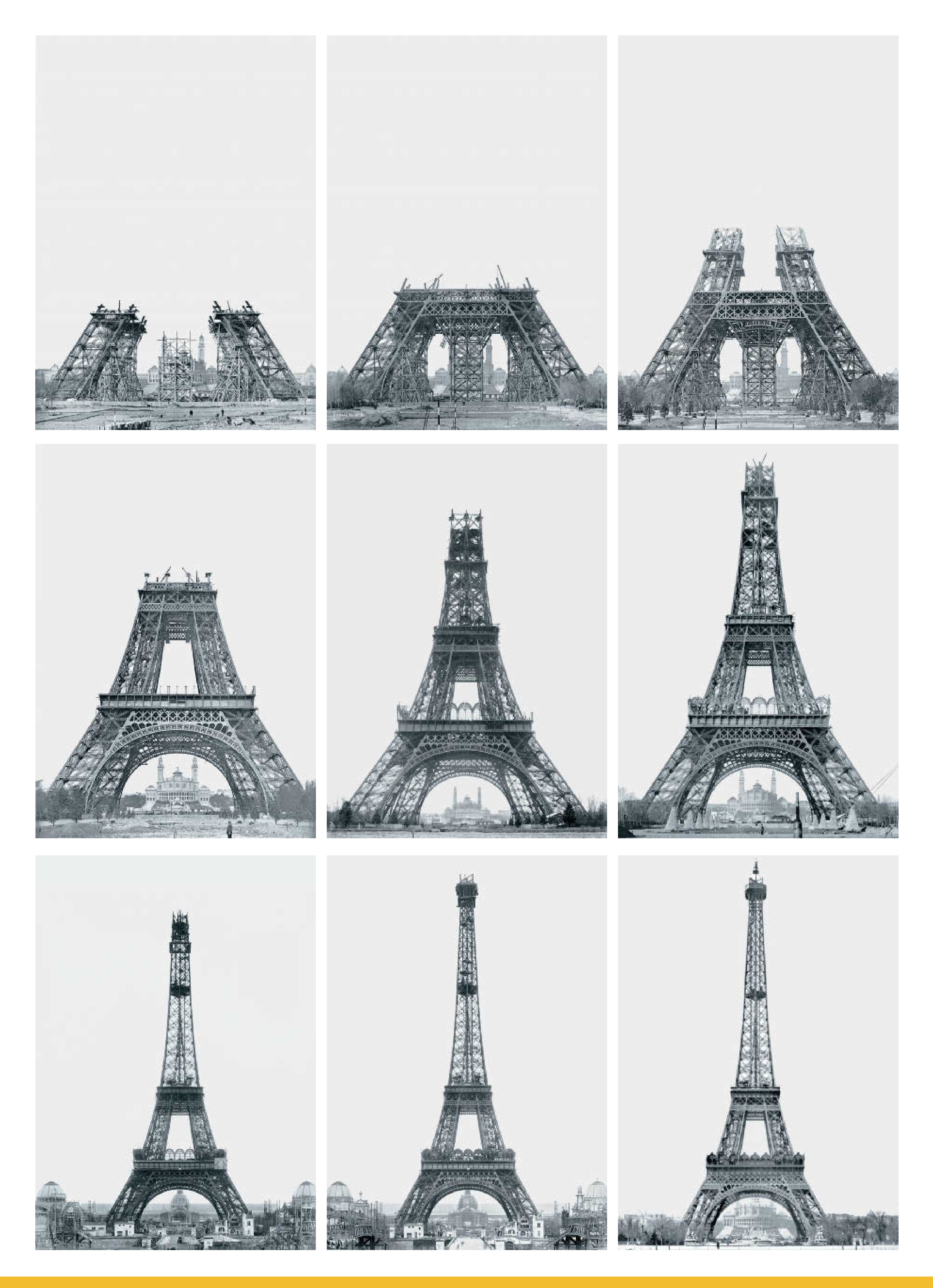
Opposite: *Fives-Lille elevator—General layout of the valve gear drives* ***Page 35:*** *Edouard Durandelle, The south pillar of the Tower, 19 September 1888; under construction in the background, further buildings for the Universal Exposition. Paris, Musée d'Orsay, Fonds Eiffel*





When it was completed in 1889, the Eiffel Tower was the highest structure in the world, measuring 300 meters (984 feet). Built for the World's Fair, it was initially granted a 20-year permit; this permit was thankfully extended and now the Eiffel Tower is one of the world's most famous structures, having become practically synonymous with Paris itself and receiving more than six million visitors annually. This XL reprint explores the design and construction of this remarkable building; published in 1900 as a large folio by Gustave Eiffel himself in a limited edition of 500 copies, the original was never sold on the market—it was exclusively given and donated by Eiffel. Featuring 53 double-page plates of technical drawings explaining the design as well as 11 photographs of the construction, the book reveals the complex and fascinating process of bringing the Eiffel Tower to life. Also included is a map depicting the entire area visible from the top of the tower. Though the technical drawing will especially appeal to designers wishing to discover the engineering genius behind Eiffel's masterpiece, everyone can appreciate this very rare and special book about Paris's glorious mascot.

The author: Specialist in the history of architecture, construction, and cities in the 19th and 20th centuries, **Bertrand Lemoine** has curated numerous exhibitions and has widely published on the subjects of architecture and the history of iron and metal structures, including several books on the subject of Gustave Eiffel. Lemoine is director of the journal *Architecture Acier Construction* and editor-in-chief of *AMC—Le Moniteur Architecture and L'Acier pour Construire*.

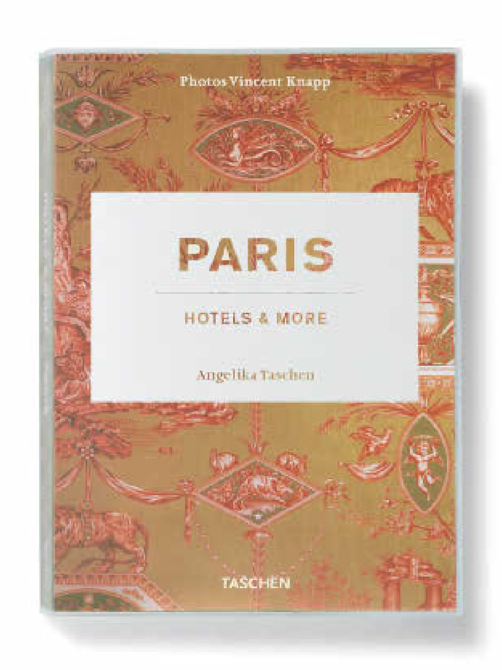


 “Thank you for bringing the art of everything worthy together in all of your amazing



publications, so that everyone can enjoy them." —*Emma Coles, United Kingdom, on taschen.com*

The total Paris experience



HOTELS & MORE

TASCHEN's Hotel series books are much more than simple hotel guides. They are meant to be taken along on your trip, as they not only feature the best and most interesting places to stay—from low-budget to luxury—but also list hot spots for each hotel's neighborhood. Once you're installed in the hotel of your choice, you can peruse our suggestions for restaurants, bars, boutiques, specialty shops, and more, with the knowledge that these spots and hotels have been hand-selected by travel and style expert Angelika Taschen for a well-rounded and pleasing experience of the city you're visiting. As an added service to our readers, a dedicated website for our travel books has been set up to allow you to browse all of our hotel selections online or make your booking directly; visit http://www.great-escapes-hotels.com to find out more.

Special features:
- A plastic jacket with silk screen
- 2 big photo postcards
- Space for your personal travel notes and a hand-illustrated map of each area

PARIS. HOTELS & MORE
Angelika Taschen / Photos: Vincent Knapp / Softcover, format: 17.8 x 24.8 cm (7 x 9.8 in.), 226 pp.

ONLY € 19.99 / $ 24.99
£ 14.99 / ¥ 3.900

Opposite: *Detail of city map of Paris with featured hotels. Design © Michael Hill*











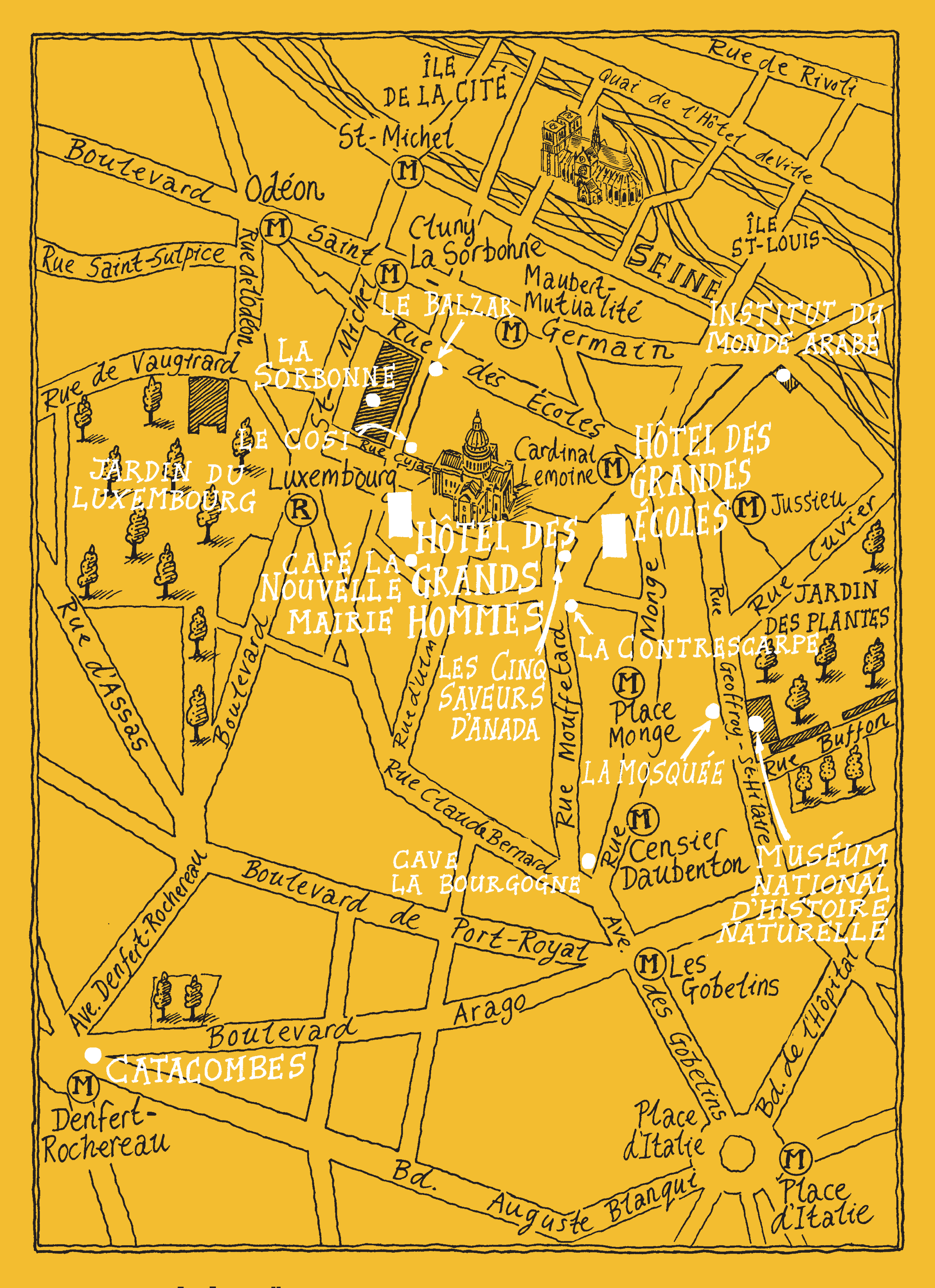


Where to stay and what to visit in the City of Love? Among the hand-selected and sumptuously photographed accommodations included here are the Christian Lacroix-designed Le Petit Moulin, the Dokhan's (designed by Frédéric Méchiche), the ultra-chic Hotel Costes by Jacques Garcia, the charming low-budget Le Recamier Hotel overlooking the magnificent Place Saint Sulpice, or the intimate secret hideaway of Tom Ford and a Marais apartment for rent owned and decorated by fashion designer Azzedine Alaïa. While you're in town, enjoy the suggestions for everything from a literary café experience to a luxurious perfume boutique or a renowned cheese shop. Everything in this guide is carefully tailored by Angelika Taschen to help make your Parisian holiday as fulfilling as possible.

The editor and author: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

The photographer: Swiss-born **Vincent Knapp** has lived and worked in Paris for the past 19 years as a freelance photographer, mainly for *Condé Nast* magazines such as *Architectural Digest*, *Vogue*, and *The World of Interiors*.

 "Mieux qu'un guide, ce livre est un prétexte à rêver des



vacances de luxe." —IDÉAT, *Paris, on* Great Escapes North America



 “This is one for the coffee table, providing more than enough material for a

London calling



HOTELS & MORE

TASCHEN's Hotel series books are much more than simple hotel guides. They are meant to be taken along on your trip, as they not only feature the best and most interesting places to stay—from low-budget to luxury—but also list hot spots for each hotel's neighborhood. Once you're installed in the hotel of your choice, you can peruse our suggestions for restaurants, bars, boutiques, specialty shops, and more, with the knowledge that these spots and hotels have been hand-selected by travel and style expert Angelika Taschen for a well-rounded and pleasing experience of the city you're visiting. As an added service to our readers, a dedicated website for our travel books has been set up to allow you to browse all of our hotel selections online or make your booking directly; visit http://www.great-escapes-hotels.com to find out more.

Special features:

- A plastic jacket with silk screen
- 2 big photo postcards
- Space for your personal travel notes and a hand-illustrated map of each area

LONDON. HOTELS & MORE

Angelika Taschen / Photos: David Crookes / Text: Christine Samuelian / Softcover, format: 17.8 x 24.8 cm (7 x 9.8 in.), 226 pp.

ONLY € 19.99 / $ 24.99 £ 14.99 / ¥ 3.900













Such a big, hectic, and crazy city as London isn't easy to navigate unaided, which is why anyone planning a trip there should grab this invaluable guide. A wide selection of hotels, from classic to designer, gives a perfect variety to choose from, whether it's the Dorchester in Mayfair, the Soho Hotel, Notting Hill's Lennox Hotel, or Eleven Cadogan Gardens in Brompton. Antique hunters and style mavens alike will find their personal happiness in our list of must-see boutiques, restaurants, bars, and cafés; we tell you where to procure a classic English tailor-made suit and where to enjoy tea and scones while you're wearing it. From Dickensian charm to modern cool, London has it all—and this guide will help you find it.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, contemporary art, interiors, and travel.

The photographer: **David Crookes** is a London-based travel, interior, and portrait photographer. He contributes regularly to *Condé Nast* publications and his work is featured in private collections in Italy, Germany, France, America, and Britain.

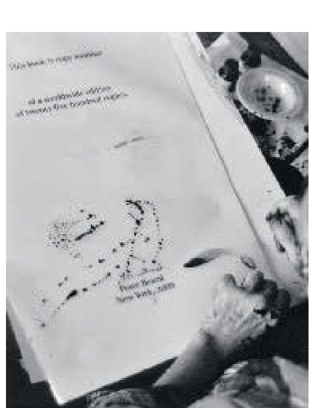
The author: **Christine Samuelian** is a writer, editor, and media consultant based in London, where she worked at *Vogue*, then moved on to *Wallpaper** magazine. She has contributed to *Condé Nast Traveller*, *US Vogue*, *Zembla*, *The New York Times Magazine*, and *The Observer Magazine*.

good drool. Gorgeousness between the cover." —TIME OUT, *London, on* Great Escapes Europe

"My life is an open book"

A stunning journey into the world of Peter Beard





***Above left and right**: Peter Beard inscribing the signature pages for each of the 2,500 books, near his home in Montauk, New York, April 2006 Photos © John Russell*

FEATURES:

- Comes with a specially fabricated wood book stand
- XXL-format: 34.5 x 50 cm (13.4 x 19.7 in.)
- Main book includes 200 pages of diaries, 294 pages of collages and 5 fold-outs
- Original essay by photo critic Owen Edwards
- Companion volume, PB2 image index with captions for all images from main book, personal photos and early work of the artist, interview with the artist by Steven M.L. Aronson, a facsimile reprint of Beard's 1993 hand-written essay from the sold-out first issue of *Blind Spot* magazine, extensive bibliography, and a list of exhibitions
- All color illustrations are color-separated and reproduced in Pan4C, the finest reproduction technique available today, which provides unequalled intensity and color range

***Opposite**: Peter Beard, Aberdare Moorlands, Kenya, 1966*





Photographer, collector, diarist, and author Peter Beard has fashioned his life into a work of art; the illustrated diaries he has kept from a young age evolved into a serious career as an artist and earned him a central position in the international art world. He was painted by Francis Bacon, painted on by Salvador Dalí, and made diaries with Andy Warhol; he toured with Truman Capote and the Rolling Stones, created books with Jacqueline Onassis and Mick Jagger—all of whom are brought to life, literally and figuratively, in his work. As a fashion photographer, he took *Vogue* stars like Veruschka to Africa and brought new ones—most notably Iman—back to the U.S. with him. His love affair with natural history and wildlife, which informs most of his work, began when he was a teenager. He had read the books of Isak Dinesen (Karen Blixen) and after spending time in Kenya and befriending the author, bought a piece of land near hers. It was the early 1960s and the big game hunters led safaris, with all the colonial elements Beard had read about in *Out of Africa* characterizing the open life and landscape, but the times were changing. Beard witnessed the dawn of Kenya's population explosion, which challenged finite resources and stressed animal populations—including the starving elephants of Tsavo, dying by the tens of thousands in a wasteland of eaten trees. So he documented what he saw—with diaries, photographs, and collages. He went against the wind in publishing unique and sometimes shocking books of these unsentimental observations. The corpses were laid bare; the facts were carefully written down sometimes in type, often by hand, occasionally with blood.
Spilling out over the pages of this massive tome, Peter Beard's collages are reproduced as a group for the first time at the size they have always meant to be seen, many of them as foldouts. Hundreds of smaller-scale works and diaries fill the remaining spreads—magnified to show every detail, from Beard's meticulous handwriting and Old-Master-inspired drawings to stones and bones and bits of animals pasted to the page. Available in both Art and Collector's editions, this opulent and beautifully crafted limited edition—complete with wooden stand—is a work of art in itself.

 "I love it when books from TASCHEN come through the post. Not only are they



reassuringly big and weighty, they are always fantastic to look at." —THEME MAGAZINE, *Stockport*



“Any store avowing the barest level of chic keeps a book by the

"Composer and conductor, constructor of contradictions"

An excerpt from the introduction by Owen Edwards

"I think the camera is a wonderful machine, don't you? Not to take pictures is crazy."

—Peter Beard, from the introduction by Owen Edwards



…Even to attempt to come to terms with what Beard does, it's essential to understand the avidity of the artist as collector. If you walk along a beach searching for bits of sea-worn glass, before long your eye will be able to spot the smallest bits of muted color hidden among the countless ordinary pebbles. After a few days of this, they will be clamoring for your attention. Once the connoisseur of connections starts looking for the coded signs that hint of order beneath chaos, they are everywhere, like the shimmering squiggles of string theory, organizing them into a manageable matrix becomes essential for getting from one day to the next.

Models and Masai, politicians and pop icons, brassiere ads and bleached bones, lions and lunatics

Because this book shows so many of Beard's diary pages and collages in such detail, I am spared the daunting task of trying to describe them. There has certainly never been anything quite like them this side of Bedlam, and to descend through their many manic layers is to go down the rabbit hole into a world of visual puns and tantalizing parallels—models and Masai, politicians and pop icons, brassiere ads and bleached bones, lions and lunatics, crocs and self-mockery, soup cans and severed heads, private heroes and public enemies, rhinos and blood smears, strippers and starvation. In urgent fugues, themes appear, then recur again and again in seemingly endless variations. Beard, composer and conductor, constructor of contradictions, binds everything with meticulous drawings, the needlepoint of compulsive handwriting, even the mysterious intrusion of his own hands. This image-besotted world is an inchoate, alchemical psychic event powered, perhaps, by the artist's sense that some epiphany may be conjured when unrelated things are pushed together like the resistant opposite poles of magnets. Or these collisions may yield nothing but the need to press onward. It is as if every picture, every page, is an experiment in search of some single unifying theory, the unexpected answer to an unrecognized question.

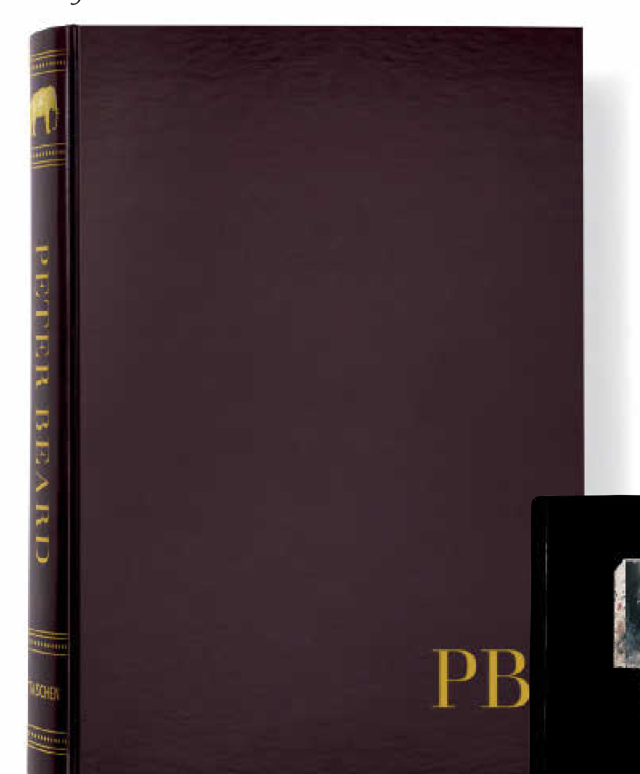
With his voracious equations, Beard rushes along, piece after piece, page after page, not waiting—it would seem—to see if any secrets are revealed. He quotes his friend Francis Bacon quoting Balzac: "Le hasard c'est le plus grand artiste." Beard is making accidents happen, and leaving the forensics to us.

With typical nonchalance, he describes his diaries, kept up at the cost of God knows how much energy, as "compost" that ferments into "archetypal kitsch." As with compost, life goes on beneath the layers of meaning and meaninglessness. "When I open a diary years later," he says, "things have changed." Without doubt, the same will occur for those who delve into this book again and again…

Above: *Every copy is individually numbered and signed by the artist, and comes with a specially fabricated wood stand*
Opposite: *Mick and Bianca Jagger waterskiing on Lake Montauk, 1972*

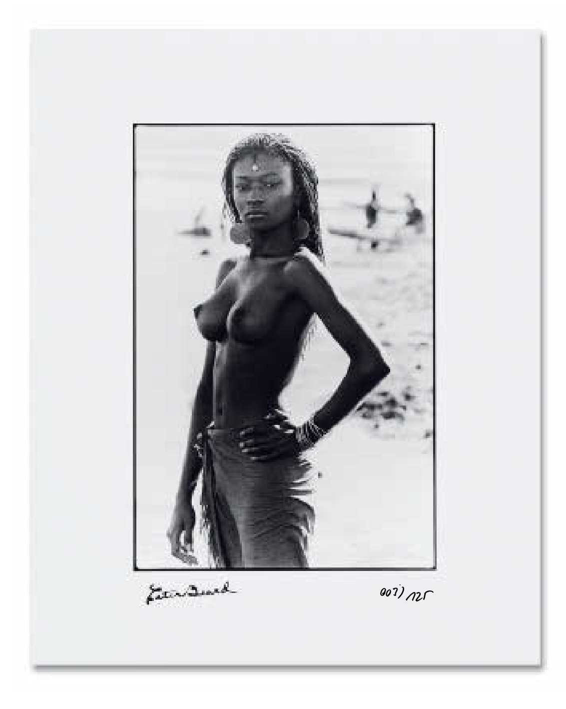
Collector's Edition

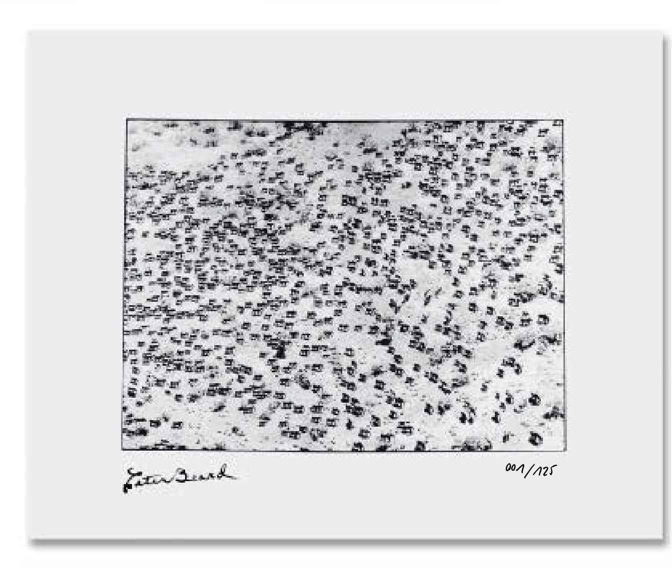
No. 1–250



COLLECTOR'S EDITION
No. 1–250

- Limited to 250 individually numbered copies, each signed by Peter Beard
- Accompanied by one of two gelatin-silver prints, each in a numbered edition of 125, signed by the artist, and authenticated with a stamp on the back of the photograph from the Peter Beard Studio
- Sumptuous leather cover
- Packaged in a velvet-lined wood shipping crate





Above: *Copies No. 1–125 are accompanied by the signed gelatin-silver print, "Fayel Tall" (1987/2006), edition of 125, 40.64 x 50.8 cm (16 x 20 in.)* ***Above left:*** *Copies No. 126–250 are accompanied by the signed gelatin-silver print, "965 Elephants" (1978/2006), edition of 125, 50.8 x 40.64 cm (20 x 16 in.)* ***Below:*** *Each copy is packed in a custom-built art shipping crate*



PETER BEARD
COLLECTOR'S EDITION, NO. 1–125
PHOTO FAYEL TALL (above right)

PETER BEARD
COLLECTOR'S EDITION NO. 126–250
PHOTO 965 ELEPHANTS (above left)

Peter Beard / Eds. Nejma Beard, David Fahey / Design: Ruth Ansel / Text: Owen Edwards, Steven M. L. Aronson / 2 volumes (hardcover + companion book), photograph + box + book stand, format: 34.5 x 50 cm (13.6 x 19.7 in.), 576 pp. + fold-outs + vellum pages

€ 5,000 / $ 6,500
£ 3,500 / ¥ 750.000

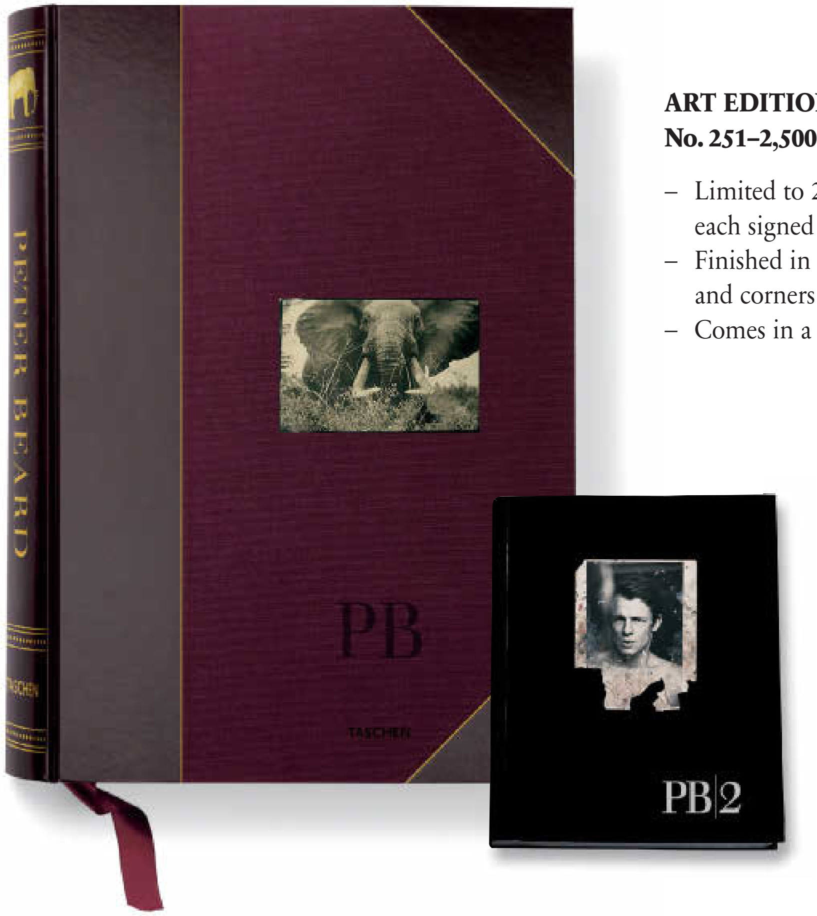
SAVE € 1,000 / $ 1,500
BY ORDERING NOW!
PRE-PUBLICATION PRICES:
€ 4,000 / $ 5,000 / £ 2,800 / ¥ 600.000

 "TASCHEN is the quintessential Hollywood publisher." —DAILY VARIETY, *Los Angeles*

PETER BEARD

Art Edition

No. 251–2,500



ART EDITION
No. 251–2,500

- Limited to 2,250 individually numbered copies, each signed by Peter Beard
- Finished in Regina book cloth, with a leather spine and corners
- Comes in a clamshell box

"The most poignant photos are the ones of decomposing elephants where, over time, as they disintegrate, the bones form magnificent sculpture."

—Francis Bacon on Peter Beard's photographs

PETER BEARD
ART EDITION, NO. 251–2,500

Peter Beard / Eds. Nejma Beard, David Fahey / Design: Ruth Ansel / Text: Owen Edwards, Steven M.L. Aronson / 2 volumes (hardcover + companion book), clamshell + book stand, format: 34.5 x 50 cm (13.6 x 19.7 in.), 576 pp. + fold-outs + vellum pages

€ 2,000 / $ 2,500
£ 1,350 / ¥ 300.000

SAVE € 500 / $ 600
BY ORDERING NOW!
PRE-PUBLICATION PRICES:
€ 1,500 / $ 1,900 / £ 1,000 / ¥ 230.000

Page 46–47: *Serengeti Lion, 1976* ***Page 48: Top left:*** *Jamaica Robbery, Diary Pages, April 29, 1970*
Top right: *Iman Outside the Hog Ranch Studio, 1985*
Bottom: *Janice on Diaries Since the Mill Fire, NYC, 1990*
Page 49: *Veruschka Rhino Roping in Darajani, 1964*

The artist: Born in 1938 in New York City, **Peter Beard** began keeping diaries and taking photographs as an adolescent. After graduating from Yale, he developed a keen interest in Africa; in the early 1960s he worked at Kenya's Tsavo National Park, during which time he photographed and documented the demise of over 35,000 elephants and published his first book, *The End of the Game*. His first show at Blum Helman Gallery came in 1975, and was followed in 1977 by the landmark installation of elephant carcasses, burned diaries, taxidermy, African artifacts, books, and personal memorabilia at New York's International Center for Photography. In addition to creating original artwork, Beard has also worked as a fashion photographer and collaborated on projects with Andy Warhol, Andrew Wyeth, Richard Lindner, Terry Southern, Truman Capote, and Francis Bacon. In 1996, shortly after Beard was trampled by an elephant, his first major retrospective opened at the Centre National de la Photographie in Paris, France, followed by others in Berlin, London, Toronto, Madrid, Milan, Tokyo, and Vienna. He now lives in New York City, Montauk Point, and Kenya with his wife Nejma and daughter Zara.

The editor: **Nejma Beard** has been Peter Beard's agent and the director of the Peter Beard Studio since 2000. Since then she has curated and co-curated shows in Paris, London, Milan, and Los Angeles, and assisted on the publication of *Zara's Tales*. **David Fahey** is co-owner of the Fahey/Klein Gallery, Los Angeles. During his 31-year career in the field, he has collaborated on over 45 fine art photography books. He is the co-vice president of the Herb Ritts Foundation and serves on the Photography Advisory Council for the J. Paul Getty Museum.

The art director: **Ruth Ansel** is an award-winning art director known for her innovative design at many of America's top fashion and cultural magazines since the 1960s. Ansel Design Studio (est. 1992) has produced international fashion campaigns and books on photographers such as Peter Beard, Richard Avedon, and Annie Leibovitz.

The authors: **Owen Edwards** has written about photography for 30 years, for the *American Photographer*, *New York Times Magazine*, *New York* magazine, *The Village Voice*, *Saturday Review*, *Vogue*, *Smithsonian* magazine, and many other publications. **Steven M. L. Aronson**, a former book publisher, is a writer and editor. He edited and published Peter Beard's book *Longing for Darkness* and wrote the T.V. special *The End of the Game*. He is the author of *HYPE* and the co-author of *Savage Grace*.

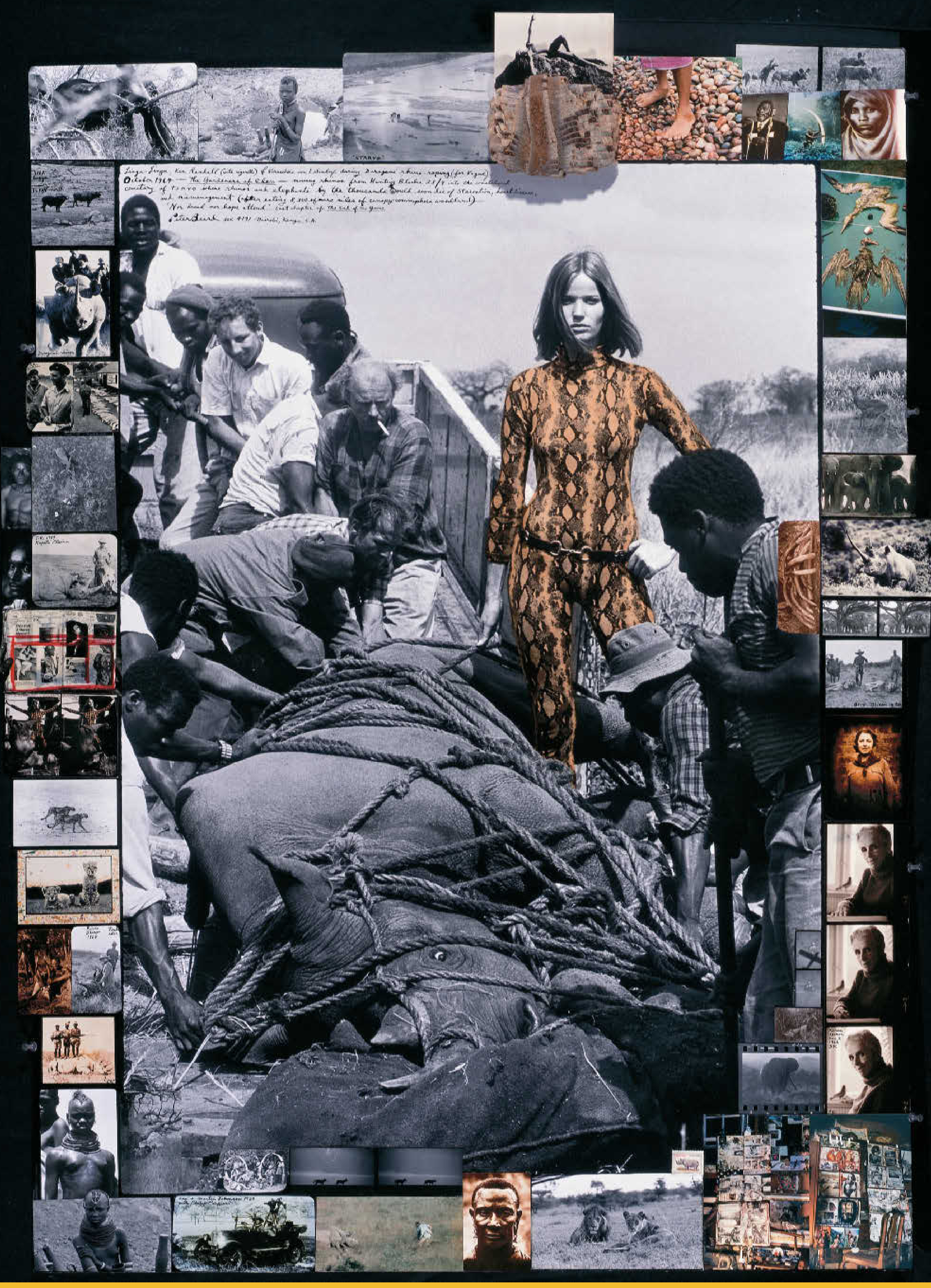


"TASCHEN is not just a publisher, but a company which dresses our lifestyle up with art,



design, pop culture or film, with a sense of humor and sexy wit." —WOOFIN; *Tokyo*

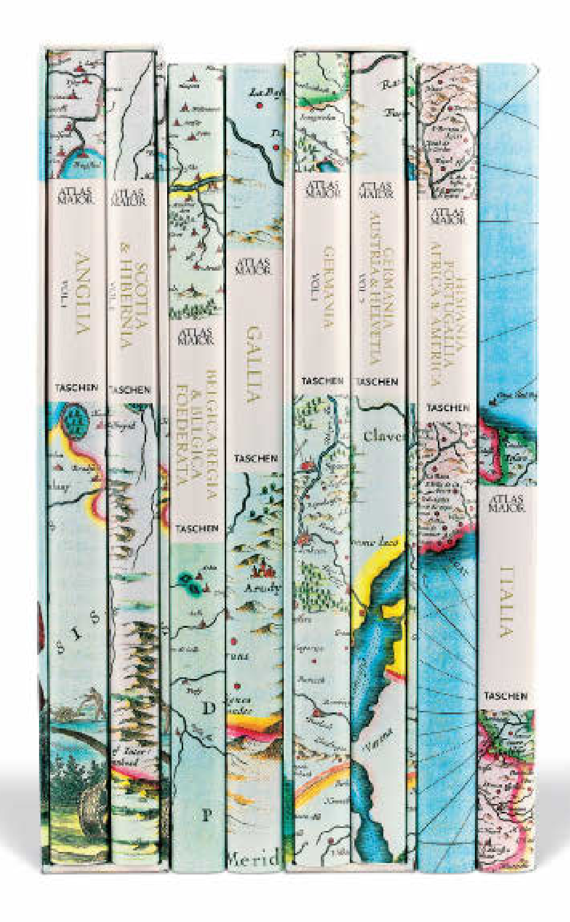
"Everything about TASCHEN seems a little larger than life: TASCHEN is practically



synonymous with elegantly designed and cleverly pitched art books." —OCEAN DRIVE, *Miami*

"It was the most expensive book of the 17th century, and TASCHEN has done it justice."

—THE GUARDIAN, *London*



"TASCHEN's reproduction is outstanding, with crisp reproductions and elegant, fold-out plates. This is a book of great beauty—the ultimate gift for any map connoisseur."

—ROYAL ACADEMY MAGAZINE, *London*

Opposite: *Detail of the map of Béarn, France* ***Page 54–55:*** *Detail of the map of Granada and Murcia, Spain*

The **Atlas Maior**, the cartographical masterpiece of the Baroque period, was brought out between 1662 and 1665 by the Amsterdam publisher Joan Blaeu, one of Holland's leading cartographers. Originally appearing in Latin, the atlas comprised 594 maps in 11 volumes, which depicted the whole of the world as known to early modern Europe. It was the largest and most expensive book published during the 17th century. For more than 100 years it remained the definitive atlas of the world, and today is among the most sought-after and valuable antiquarian rarities.
This reprinted edition in six volumes is based on the hand-colored, gold-heightened copy in the Österreichische Nationalbibliothek in Vienna, thus ensuring the best possible detail and quality. Alongside Joan Blaeu's original commentaries on the individual maps, a new text by Peter van der Krogt explains the historical and cultural associations and introduces the reader to the fascinating world of early modern cartography.

The volume entitled "Gallia" includes all 64 maps of France and the text is in French, English, and German. "Anglia, Scotia et Hibernia" features all 58 maps of England and 55 maps of Scotland and Ireland and the text is in English, French, and German.
"Germania, Austria et Helvetia" includes all 97 maps of Germania, 20 maps of Austria, and 7 maps of Switzerland and the text is in German, English, and French. "Italia" features all 60 maps of Italy and the text is in Italian, English, and German. "Belgica Regia & Belgica Foederata" includes all 63 maps of Belgium and The Netherlands and the text is in Dutch, French, and English. Finally, "Hispania, Portugallia, Africa, et America" features all 28 maps of Spain and Portugal, 13 maps of Africa and 23 maps of America and the text is in Spanish, English, and Portuguese.

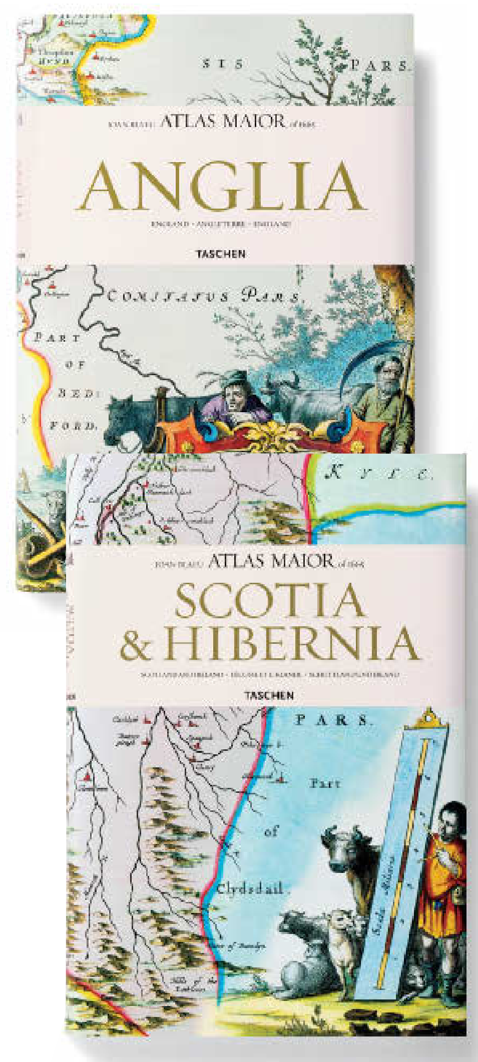
The authors: **Joan Blaeu** (1596 Alkmaar–1673 Amsterdam) was the son of Willem Blaeu and a leading Dutch cartographer. In 1620 he became a doctor of law and subsequently joined his father's workshop. In 1635 they published the two-volume *Novus Atlas* (Theatrum orbis terrarum, sive, Atlas novus). Joan and his brother Cornelius took over the workshop after their father had died in 1638. Joan became the official cartographer of the Dutch East India Company. Around 1649 he published a collection of Dutch city maps entitled *Tooneel der Steeden* (Theater of Cities). In 1651 he was voted into the Amsterdam council. In 1654 he published the first atlas of Scotland. In 1662 he reissued the atlas in 11 volumes, known as the *Atlas Maior*. A cosmology was planned as his next project, but a fire destroyed the workshop in 1672. Joan Blaeu died in the following year.

Since 1990, **Peter van der Krogt**, the leading expert in the field of Dutch atlases, has been working on *Koeman's Atlantes Neerlandici*, the cartobibliography of atlases published in the Netherlands. His second project is the compilation, in cooperation with the Nijmegen University, of an illustrated and annotated catalogue of the *Atlas Blaeu-Van der Hem*, the most important multivolume atlas preserved in the **Österreichische Nationalbibliothek**, Vienna.

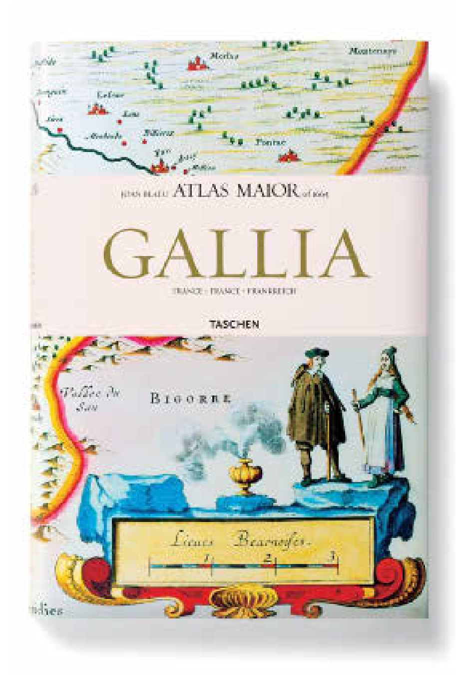
 "There can be few books out there more jaw-droppingly gorgeous than this extraordinary



Atlas. The reprint more than does justice to Blaeu's masterpiece." —TNT MAGAZINE, *London, on* Atlas Maior







"With the Atlas Maior *TASCHEN has produced a work of lasting historical value."*

—THE GUARDIAN, *London*

JOAN BLAEU. ATLAS MAIOR OF 1665
ANGLIA, SCOTIA & HIBERNIA, 2 VOLS.

Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, 2 volumes in a slipcase, format: 25.2 x 38.2 cm (9.9 x 15 in.), 392 pp., English/French/German

ONLY € 49.99 / $ 59.99
£ 34.99 / ¥ 8.900

JOAN BLAEU. ATLAS MAIOR OF 1665
BELGICA REGIA ET BELGICA FOEDERATA

Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, format: 25.2 x 38.2 cm (9.9 x 15 in.), 208 pp.

ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900

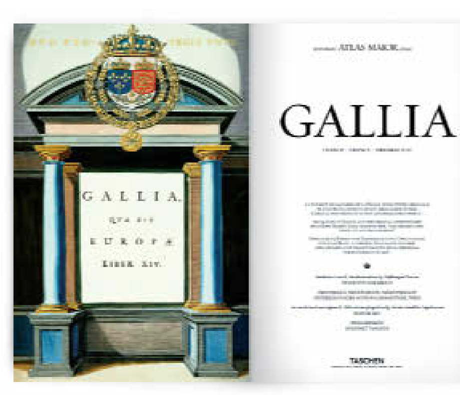
JOAN BLAEU. ATLAS MAIOR OF 1665
GALLIA

Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, format: 25.2 x 38.2 cm (9.9 x 15 in.), 208 pp.

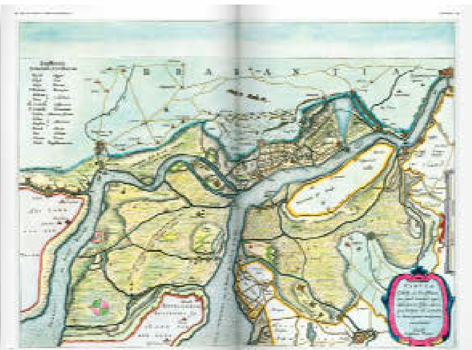
ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900





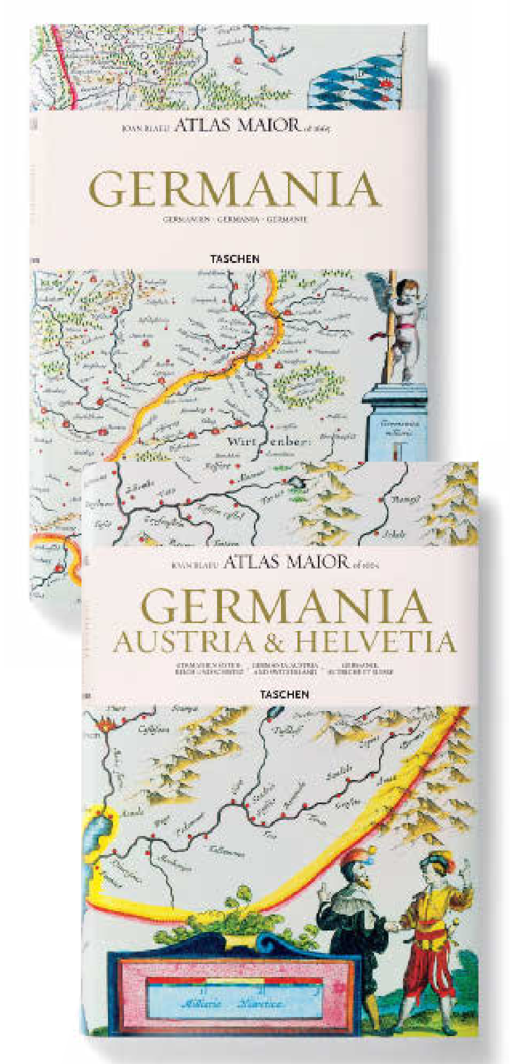


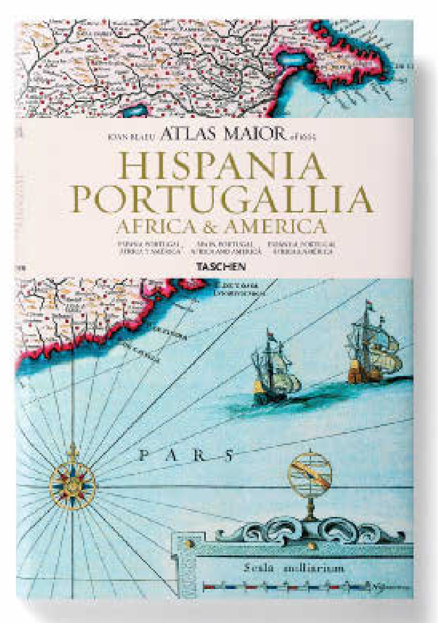


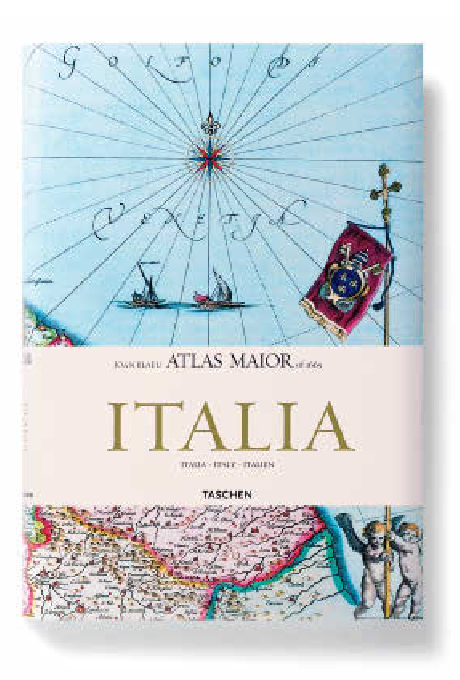




"It's a big colourful introduction to the perusing of maps when you inspect what was







"Lovingly reworked into a single huge volume by TASCHEN. Its beautifully illustrated maps are bordered by ancient symbols and cherubs." —THE WEEK, *London*

JOAN BLAEU. ATLAS MAIOR OF 1665
GERMANIA, AUSTRIA & HELVETIA, 2 VOLS.

Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, 2 volumes in a slipcase, format: 25.2 x 38.2 cm (9.9 x 15 in.), 404 pp., German/English/French

ONLY € 49.99 / $ 59.99
£ 34.99 / ¥ 8.900

JOAN BLAEU. ATLAS MAIOR OF 1665
HISPANIA, PORTUGALLIA, AFRICA & AMERICA

Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, format: 25.2 x 38.2 cm (9.9 x 15 in.), 208 pp.

ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900

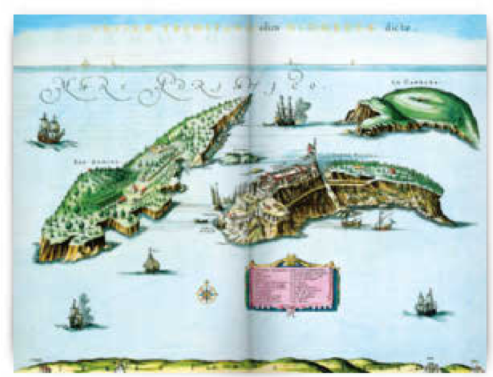
JOAN BLAEU. ATLAS MAIOR OF 1665
ITALIA

Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, format: 25.2 x 38.2 cm (9.9 x 15 in.), 208 pp.

ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900













where, what was when and how, when the world was so often guesswork." —VOGUE LIVING, *London, on* Atlas Maior



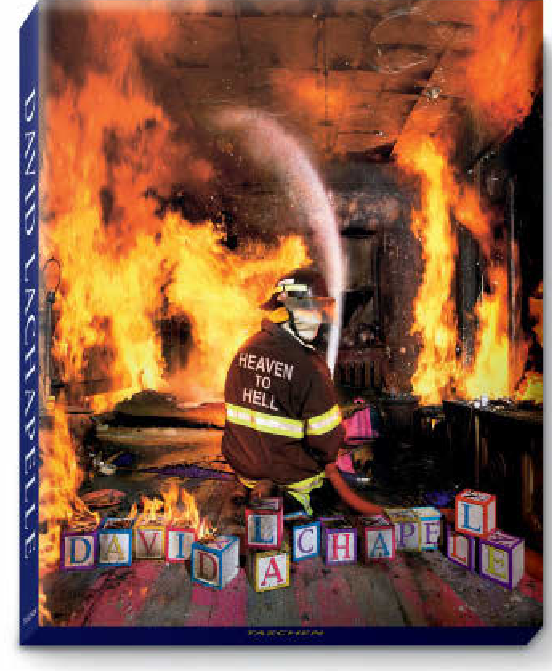
“This reproduction is at times overwhelmingly beautiful, with fold-out

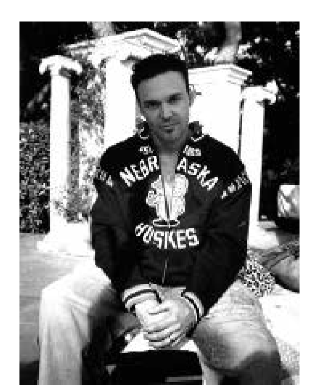


sections devoted to particularly striking items." —TIMES LITERARY SUPPLEMENT, *London, on* Atlas Maior

“The only link between Andy Warhol and J-Lo.”

—GQ, London, on David LaChapelle





“Prostitutes go to Heaven. It’s their clients that go to Hell.”

—DAVID LACHAPELLE

David LaChapelle
Photo © James Taylor Wood 2001

LACHAPELLE
HEAVEN TO HELL

Hardcover + Box, format: 27.8 x 35.5 cm (10.9 x 14 in.), 344 pp.

ONLY € 49.99 / $ 59.99
£ 34.99 / ¥ 8.900



Opposite: *Pieta with Courtney Love, 2006* ***Page 58: Top:*** *I Buy Big Car for Shopping, 2002* ***Bottom:*** *Young Girls with a Dinosaur, 2004* ***Page 59:*** *Paris Hilton, Hi Bitch, Bye Bitch, 2004*







LaChapelle Heaven to Hell is the long-awaited third volume in an exhilarating trilogy that began with *LaChapelle Land* (1996) and continued with the infamous *Hotel LaChapelle* (1999). Packed with astonishing, color-saturated, and provocative images, those titles both became instant collector’s items and have since gone through multiple printings. Featuring almost twice as many images as its predecessors, *LaChapelle Heaven to Hell* is an explosive compilation of new work by the visionary photographer. Since the publication of *Hotel LaChapelle*, the strength of LaChapelle’s work lies in its ability to focus the lens of celebrity and fashion toward more pressing commentary of societal concern.

LaChapelle’s images—of the most famous faces on the planet, and marginalized figures like transsexual Amanda Lepore or the cast of his critically acclaimed social documentary *RIZE*—call into question our relationship with gender, glamour, and status. Using his trademark baroque excess, LaChapelle inverts the consumption he appears to celebrate, pointing instead to apocalyptic consequences for humanity itself. While referencing and acknowledging diverse sources such as the Renaissance, art history, cinema, The Bible, pornography, and the new globalized pop culture, LaChapelle has fashioned a deeply personal and epoch-defining visual language that holds up a mirror to our times.

Sumptuously packaged in the trilogy’s boxed hardcover format, *LaChapelle Heaven to Hell* is a must-have edition for anyone interested in contemporary photography. It is also keenly priced, especially for those who have coveted TASCHEN’s limited edition *LaChapelle, Artists & Prostitutes*.

The artist: Barely out of high school, **David LaChapelle** was offered his first professional job by Andy Warhol to shoot for *Interview* magazine. In the years since LaChapelle has photographed the world’s hottest celebrities for magazines ranging from *Vanity Fair* to *Rolling Stone*, *Italian Vogue*, and *i-D*. His portraits and art photographs have been exhibited at the Staley-Wise, Toni Shafrazi, and Deitch Galleries in New York, the Fahey-Klein Gallery in California, as well as internationally at Art Trend in Austria, Camerawork in Germany, Sozzani and Palazzo delle Esposizioni in Italy, and the Barbican Museum in London. LaChapelle has also directed music videos for artists such as Moby, Jennifer Lopez, Britney Spears, Christina Aguilera, Gwen Stefani. His burgeoning interest in film saw him make the short documentary *Krumped*, an award-winner at Sundance from which he developed *RIZE*, the feature film released worldwide in 2005 to huge critical acclaim. *American Photo* recently ranked him as one of the top ten “Most Important People in Photography.” His limited-edition book *LaChapelle, Artists & Prostitutes* was also published by TASCHEN.

“Of all the photographers inventing surreal images, it is Mr. LaChapelle



who has the potential to be the genre's Magritte." —*Richard Avedon*, THE NEW YORK TIMES, *New York*

“A visionary. LaChapelle has been dubbed ‘the next Warhol’. This inspiring tome provides a



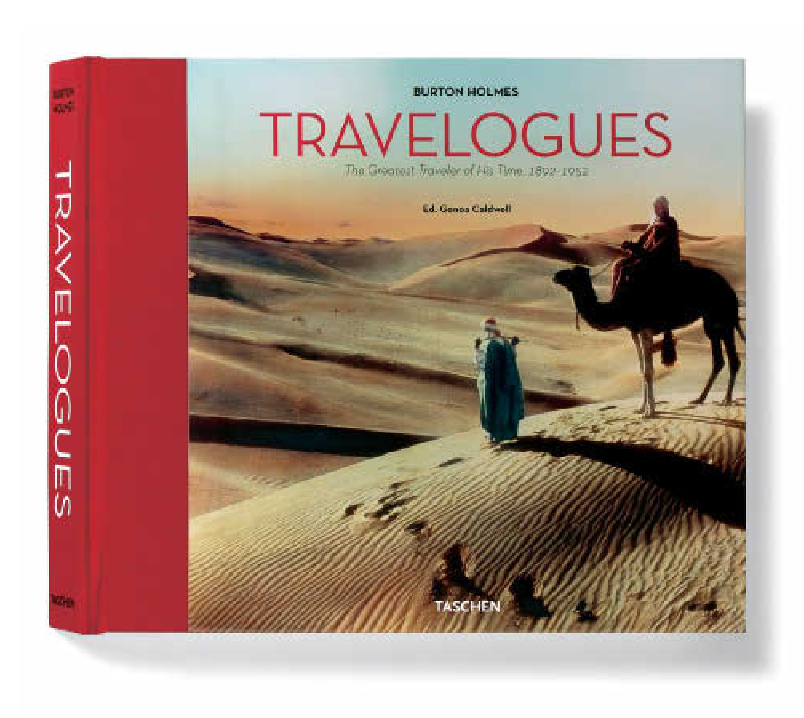
conclusive view into his uncompromising spectacular world." —ATTITUDE, *London, on* Artists and Prostitutes



"The TASCHEN Editions are pieces of Art, pieces of life, pieces of joy! are the balm for the

Wanderlust

Burton Holmes, the man who brought the world home





Burton Holmes Travelogues Bus Ad, London, 1904
Opposite: *Henri Giffard's captive steam balloon, Tuileries Palace, Paris, 1878 (photographer unidentified)*

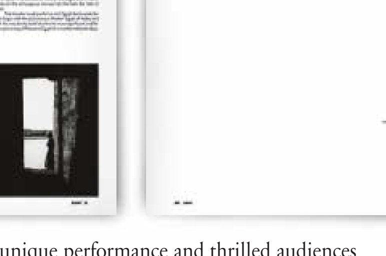


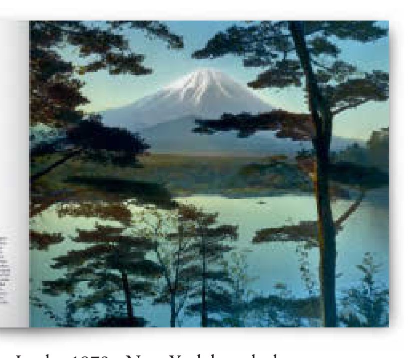
BURTON HOLMES TRAVELOGUES
THE GREATEST TRAVELER OF HIS TIME

Ed. Genoa Caldwell / Hardcover, format: 30.5 x 26 cm (12 x 10.2 in.), 368 pp.

ONLY € 39.99 / $ 49.99
£ 29.99 / ¥ 6.900







It was the Belle Époque, a time before air travel or radio, at the brink of a revolution in photography and film-making, when Burton Holmes (1870–1958) began a life-long journey to bring the world home. From the grand boulevards of Paris to China's Great Wall, from the construction of the Panama canal to the 1906 eruption of Mount Vesuvius, Holmes delighted in finding "the beautiful way around the world" and made a career of sharing his stories, colorful photographs, and films with audiences across America. As a young man, Holmes was mentored by John L. Stoddard, a pioneer of the U.S. travel-lecture circuit, who passed on his well-established mantle when he retired. Holmes roamed the globe throughout the summer and traversed the United States all winter, transforming the staid lecture tradition into an entertaining show. He coined the term "travelogue" in 1904 to advertise his unique performance and thrilled audiences with two-hour sets of stories timed to projections of multihued hand-painted glass-lantern slides and some of the first "moving pictures."

Paris, Peking, Dehli, Dubrovnik, Moscow, Manila, Jakarta, Jerusalem: Burton Holmes was there. He visited every continent and nearly every country on the planet, shooting over 30,000 photographs and nearly 500,000 feet of film. This book represents the best of the Holmes archive, brimming with brilliant color photographs not published in decades. A rare window on the world of 100 years ago, *Burton Holmes Travelogues* will transport you to a time that has all but evaporated, and inspire you to strike out on a journey of your own.

The author: In the 1970s, New York-based photo researcher **Genoa Caldwell** was introduced to the work of Burton Holmes and became private archivist for the extensive and unique photographic collection. Caldwell has maintained the collection for over 30 years and has lectured and published on the life and work of Burton Holmes.
The artist: At the turn of the 20th century, **Burton Holmes** was for many Americans their only window on the world. The country's number one tourist and live theatrical attraction from 1892 to 1952, Holmes photographed, filmed, wrote, and lectured about his international adventures, delivering over 8,000 illustrated "Travelogue" lectures and publishing dozens of books and magazine articles in his lifetime.

eyes of the soul! Congratulations and many thanks to the great team." *—Dina Stylianou, Greece, on taschen.com*

China: Opening the forbidden city

China is a colossal puzzle. The outside world has tried in vain to solve it, by means of force, railways and Christianity. To force, China opposes weakness, and weakness is victorious; to railways, she opposes unquenchable superstition, and superstition conquers; and Christianity, she opposes the weight of accumulated tradition, and thus far tradition has prevailed. The tide of Progress is sweeping the nations of the West out upon the oceans in this new century. But China, moored to the rocks of immutability, resists the modern current, despite the efforts of all Christendom to cut the cables of conservatism that bind her to the past.
Far more interesting to the traveler of 1901 was the China of the Imperial yesterday, the China of old-time art and ancient mystery of quaint costume and quainter customs—the China that revered Confucius and feared that most masterful woman of her generation, the indomitable Empress Dowager.



The once invisible Peking—the Peking of the privileged and semi-sacred few, was now available to my cameras

Peking is not only the capital of China, but it is one of the important capitals of the world, so absolutely unique that the traveler will consider it one of the world's great spectacles. It is a city in three parts, the Imperial Palace lying deep within the confines of The Forbidden City, which in itself is surrounded by the Tatar City, and, outside of all, the Chinese City.
The once invisible Peking—the Peking of the privileged and semi-sacred few, was now available to my cameras. Peking, capital of the Celestial Empire—half hidden in a haze of incandescent dust—dominated by sixteen towering city gates—shut in by miles of jealous walls now breached and tunneled for the invading locomotive. Here the troops of many nations quarter in her sacred places—her innermost "Forbidden City" becomes the playground of the curious—the palaces of the "Son of Heaven" are profaned and despoiled—her population cowed and embittered, regarding with mute defiance the exodus of the avengers and the rebuilding of the fortress-like legations—this is the Peking of the year of Our Lord 1901 in the aftermath of the Boxer Rebellion.
The story of the Boxer outbreak, of the siege of the legations, of the relief-expeditions, and of the capture and occupation of Peking by the international forces, has been already told a hundred times from a hundred points of view. I merely wish to look upon the scene made memorable by these events and other scenes that are significant because they throw a little light upon the problem of the East—the mystery of China.

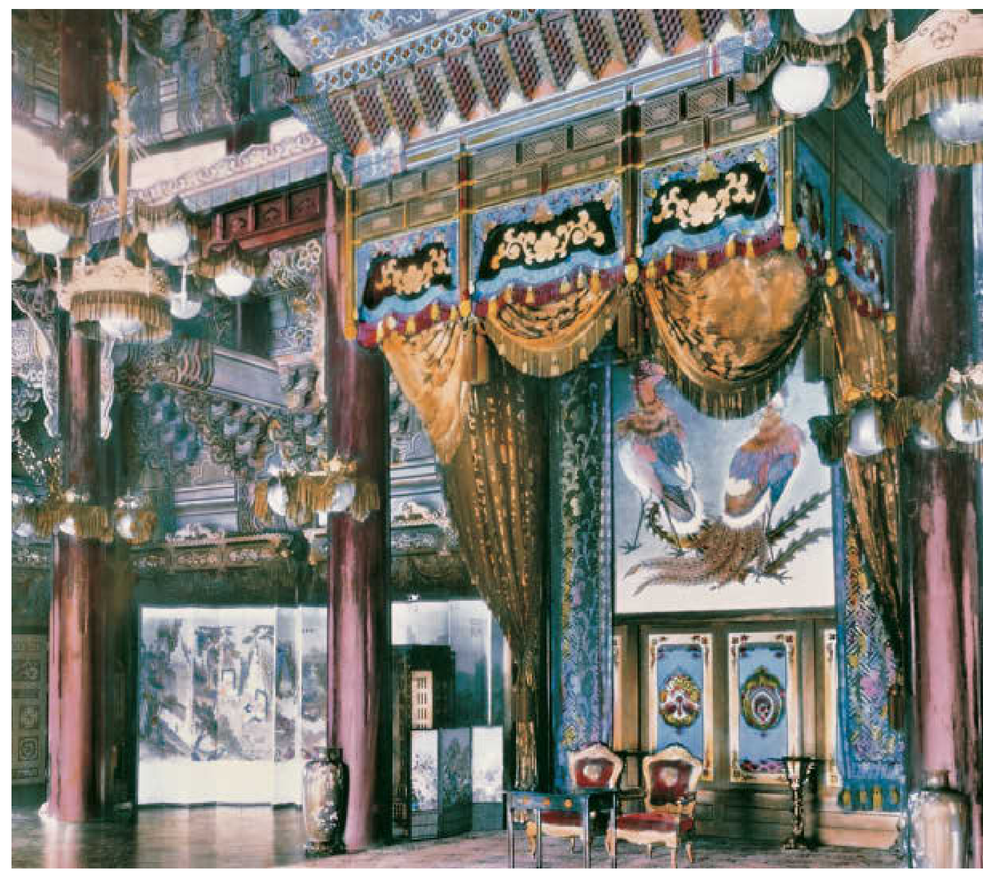
Peking is paradoxical. It is one of the ugliest cities in the world—it is one of the most beautiful

The city now in ruins, is policed by foreign troops. Its ramparts have been razed; smooth boulevards have been created where useless city-walls once stood. The ants look on in wonder or complaint, and those who toil in transport choose the new unobstructed road made by the "foreign devil"; but never would they have made it for themselves. Left to themselves they will in time obliterate all traces of this foreign occupation, and forget the days when European patrols marched through their streets, hindering the progress of the creaking wheelbarrows, the swinging baskets, and the green sedan-chairs of pompous mandarins.

The mysterious enclosure which was the heart of Peking has been laid open to the gaze of the world

Viewed from the massive towers of the City Gates, from the broad ramparts or from the once prohibited and semi-sacred artificial hills in the Imperial City, Peking reveals itself to the amazed onlooker as a splendid wall-girt metropolis, perfectly preserved, fabulously elegant, incredibly artistic, unutterably superb.
Peking is paradoxical. It is one of the ugliest cities in the world—it is one of the most beautiful. It is hideous, squalid, abject, and it is at the same time lovely, magnificent, and glorious. We may well call the Chinese "ants," and their cities "ant-hills." The heel of Europe may crush and scatter the heaps raised by these busy toilers, and grind out a million busy lives. It avails nothing. Other millions of toilers recommence the task, and build again—instinctively as ants—another city after their own fashion.
Now that the mysterious enclosure which was the heart of Peking has been laid open to the gaze of the world, it is with something of awe and involuntary reverence that the traveler enters the once sacred and forbidden place. Much of the grandeur has passed with the vandalism of the unthinking soldier and many treasures have been lost to the world. But there still remains enough to delight and amaze the traveler who sees the vast Imperial Palace in the center of the city, which became known as The Forbidden City, because only the emperor's family and closest advisors could enter it.

Left: *Marble Barge, Summer Palace, Outside Peking, 1901* ***Bottom:*** *A Throne Room, Forbidden City, Peking, 1901*



 "In the boundary-dissolving world of TASCHEN, there are so many countries, subcultures and

France: The charm of Paris

Of all European capitals perhaps Paris is the one best known to Americans. Everyone has heard the saying that "good Americans when they die go to Paris," but fewer have heard the flippant remarks of one of our younger wits that "the bad ones get there while they are alive!" Good Americans—and bad—adore Paris. Paris becomes to them a sweetheart. London, a little repellent at first sight in its dingy, unlovely dignity, becomes in time a friend. One loves Paris. One admires London. I remember vividly all the incidents of my first visit to Paris. Of the London of that year, I have only a foggy souvenir.
Who can resist the city's charm? I confess that I cannot. To me it is a pleasure simply to be in Paris. With every recurring visit, I find that I gaze on it with a sense of novelty and interest and pleasure for which I can find no expression in words. I, too, exclaim, "Paris, Paris, Paris!" The very name is evocative, whether we think of it as a mere sound on the lips and in the ear, or as a magical written or printed word for the eye.

Good Americans—and bad—adore Paris. Paris becomes to them a sweetheart

Whoever celebrates the famous things of Paris cannot but repeat what has been said a thousand times in praise of her museums and her monuments, her treasures of art, her incomparable avenues, and her splendid decorative spaces. There is no place in all the world like it. No city fascinates like the City by the Seine. None of the world's great capitals is so truly the capital of the great world.

Whoever you may be, whatever things attract you, you will be at home in Paris; you will find there the very thing you seek. In a word, Paris is everything to everybody; but, above all, Paris is Paris, and whichever sight of Paris pleases you, I hope you may find a little of your Paris here.

Paris is Paris, and whichever sight of Paris pleases you, I hope you may find a little of your Paris here

In 1900 Paris the capital was rearing the gorgeous modern palaces of the Exposition Universelle, which was to mark the close of the glorious and never-to-be-forgetten nineteenth century. The Exposition Universelle captured the attention of the entire modern world. The French had transformed a muddy wasteland into a vision of green lawns, flowers, and thousands of exhibits from nearly every nation on earth. While the wonders of the present were displayed, the main idea was to show mankind's future. Visitors saw a moving pavement, wireless telegraphy, the first escalator, and the most powerful telescope ever built.
The Paris Expo was part of a grand tradition of international fairs, from the late 1800s until the onset of World War I. It was where motion pictures were first shown; where the world of the decorative arts was introduced to Art Nouveau; and it provided the impetus for many of Paris's most famous buildings to be constructed, including the Grand Palais, and the Petit Palais, the Gare de



Lyon, the Gare d'Orsay, and the Pont Alexandre III, as well as Eliel Saarinen's Finnish pavilion. The Paris Metro opened to the public the same year, 1900.
I'd like to relate a story first told to me many years ago by my late manager, Louis Francis Brown, and later used many times effectively in my introductions to lectures on Paris. As it invariably seems new even to the sophisticated audiences of today, I'll risk re-telling it. It is about a dear old British clergyman, a vicar of a country parish, who all his life had dreamed of seeing Paris. Eventually, in his seventy-second year, in failing health but still mentally alert, he found it possible to realize his dream of visiting the gay French capital. On his return, friends and parishioners gave him a reception of welcome. "And how, dear Vicar, did you enjoy your stay in the wicked city of Paris?" was the first and most frequent question. "Oh very thoroughly indeed, very thoroughly. But I must confess that my pleasure was marred from time to time, oh very slightly marred, by a vague regret—mind you, a very vague regret—that I had never been in Paris before I gave my soul to God."

None of the world's great capitals is so truly the capital of the great world

But the charm of Paris did not make me overlook certain shortcomings of her civilization. I was shocked to find that in our hotel, which was one of the better class, there was not even gas light in the sleeping rooms. At night as we walked upstairs (there was an ascenseur but it worked only for the aged or infirm) we were handed neat little candle-stocks, each with a lighted candle and a box of matches. And for each candle we were charged a price that yielded a handsome profit to the management. Electric lights were then almost unknown, but gaslight displays in the public rooms, in shops and on the streets were sometimes brilliant—brilliant for those dark days or rather, nights.



Above: *Gay Bar in Montmartre, Paris, 1927*
Left: *Biarritz, France, 1927*

United States: Land of hopes



Seeing America is strenuous work. To see it all is out of the question. The acme of sublimity in natural scenery is reached in Arizona. The world is not aware that this is true, nor do I hope to prove that it is true except to those who, with an interest aroused by words that are inadequate and pictures that fall far short of the reality, shall someday undertake the marvelous journey that glorified for me the summer of 1898.

When I first visited the Grand Cañon in Arizona, it was inaccessible to the multitude, known to very few and had been viewed only by the Indian, the explorer, the prospector and an occasional enterprising traveler.

The traveler usually enters the Grand Cañon by a first-class wagon road from Flagstaff, seventy-five miles to the Grand Cañon at Grand View. The road is open for travel in spring, summer and fall, and the trip takes two days each way by wagon. Supplies, camp outfits and teams are procurable in Flagstaff. Camping trips with pack and saddle animals, or with wagon and saddle animals, are organized, completely equipped and placed in charge of experienced guides. Horse trips over any of the Cañon trails into the Cañon are permitted only in the company of a guide. This rule is merely a matter of precaution.

Seeing America is strenuous work. To see it all is out of the question

The arrival of our party at Flagstaff, Arizona, the starting-point for the stage ride (to the Cañon), with cameras and chronomatographs, almost a mile of film, and rather more than two hundred weight of plates, causes the citizens to smile and murmur to themselves, "Here come another group of sanguine photographers, doomed to disaster and defeat."

Flagstaff has been very aptly described as a nice little town with nothing Puritanical about it; nor is it hypocritical. For barefaced honest badness, all on the surface, commend me to this frank and open town of Flagstaff. We first pass three saloons, then a restaurant, a news-stand, and a barber-shop, and then another group of drinking-halls, and there are no screen doors to hide the bars. No; gambling is not winked at by the municipality, it is boldly smiled upon, and flourishes like a green bay-tree upon a score of green baize tables. Even the smoking-room of our hotel nightly resounds to the click of the ivory chips along with the chink of silver dollars; but in the glorious, healthful atmosphere of Arizona much of the abjectness of these pitiable pursuits is lost.

Hopi Land, also known as Moki Land, in Arizona is the home of the strangest of our fellow-countrymen

Accompanied by his entourage that included Oscar B. Depue, Holmes visited northern Arizona in 1898 and 1899. They made the first movies taken in Arizona of such subjects as the Hopi Snake Dance and Captain John Hance leading tourist groups into at the Grand Cañon. While visiting the Hopis, Holmes and Depue staged a chase scene where a young white woman from Denver, "Rattlesnake Jack," challenges the braves to catch her when she steals the Chief's horse.

Hopi Land, also known as Moki Land, in Arizona is the home of the strangest of our fellow-countrymen. Moki Land is unique; it is a changeless corner of our land of perpetual change. The Mokis are a pueblo people, differing from other tribes of the southwest in language, customs, and religion. They dwell in seven villages, each set like an acropolis upon a barren rock, high above the barren, boundless sands of the Arizona desert.

How long they have lived there in the sunshine, no man knows. The Spaniards found them there in 1541, living and praying and performing their religious ceremonies, just as they had lived and prayed and worshipped for uncounted centuries.

The name "Moki," which we now erroneously apply to this little nation, means literally "dead people," and was originally a term of derision given by the warlike Apaches and Navajos to these peaceful farmers and home-builders. Ask one of the boys whom we find playing in the Plaza of Walpi what he is, and he will say that he belongs to the "hop," or "good people," for Hopi is the original name by which these Pueblo-builders call themselves, although the term "Moki," once an insult, has almost lost its derisive meaning and is not seriously resented.

Subjects of conversation, by the way, are few in Hopi Land; but never-failing topics are the lack of water, the condition of the springs, and the possibility of a copious downpour in response to the invocations of the priests. The one thought uppermost in Hopi minds is how to bring the rains down from the passing clouds upon the thirsty fields and into their empty reservoirs and cisterns. The whole complicated symbolism of their religion illustrates this never absent aspiration. The ceremonies we are soon to witness, however vague their meaning may appear, are all performed by a believing people to the end that springs may flow abundantly, that copious rains may fall, and that bounteous crops of corn and beans and melons may grow up out of the desert sands.

The whole complicated symbolism of the Hopi religion illustrates this never absent aspiration

The Snake Dance of 1898 was performed in August at Oraibi. Though Oraibi is the largest town of Moki Land, it is at the same time the one least in touch with the white man's civilization. In 1898, however, at least forty white visitors toiled up the trail and roamed through the broad street of the big village, peeping into Hopi houses, frightening the timid children, and affording a new subject of conversation for the elders, who so rarely see a white stranger.

The final invocation begins, this is a symbolic ceremony, not a dance. The Antelope and Snake Fraternities begin a low peculiar chant, swaying their bodies, waving their

"Simplemente felicitaciones por llenar de color y luz la vida de

"He has transformed the travel lecture into an art, of which he is the greatest living master."

—CHICAGO DAILY TRIBUNE, ***Chicago***

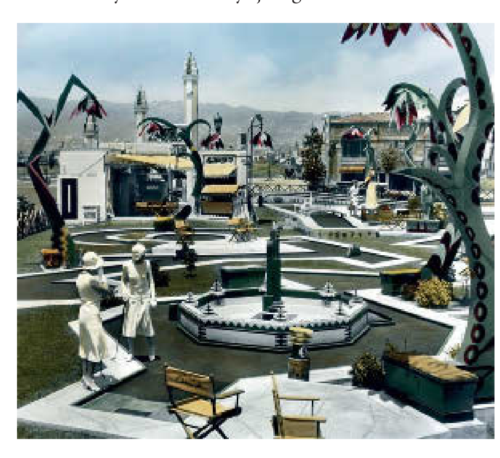
feather wands, pointing them to the ground. The humming chant is almost wordless; it represents the sighing of the winds, the rushing of the storm-clouds, while the accompanying rattles play an obligato as of thunder. There is in it all a mystery and dignity which cannot be described.

Do we ever really travel in America? We do travel in Europe, in Asia, in Africa—but is it not true that in our own country we are usually "just goin" somewhere

As the ceremony continues, you will see some of the priests take snakes of various kinds from the kisi; then, holding the neck between the teeth and the body in the hands, dance slowly round and round, followed by other priests whose duty is to aid the carrier in case of need, and to gather up the wriggling snakes and prevent their escape after they have been dropped to the ground. One by one, the snakes, about sixty in number, many of them venomous rattlers, are carried round the plaza.
Meantime, women with baskets of cornmeal assemble near at hand. A priest draws with the sacred meal a circle on the ground. Into this circle all the snakes are hurled, forming a coiling pyramid of horror. For an instant, the dancers pause, and then on a signal will rush forward, plunging their arms into the writhing heap, and seize as many reptiles as the hand will hold, and then away dash the frenzied bearers with the garlands of intertangled serpents, down the steep trails toward the desert which has grown dark and somber, for the sun has set. Far and wide the priests have scattered, lost in the dimness of the world below.
When half an hour later they return, their hands are empty, the snakes, messengers sure of as hearing with the spirits of the underworld, have been set at liberty and are now bearing the petitions of the people to the rulers of the rain. We do not know why the holy men of Moki Land do not fear the rattlesnake or how they render its dreaded fangs innocuous. The secret of immunity remains a Hopi secret, jealously guarded by the successive generations of the brotherhoods.
It is an incontrovertible fact that the Hopi prayers are usually far more efficacious in bringing rains than are the prayers of the average country clergymen. But on the day following the invocation, there burst over the villages a terrific thunderstorm. The north heavens were as black as night, fierce lightning flashed, and the rain descended, as if entire lakes had been snatched up by the grateful Rain Gods, wrapped in black vapors, and dispatched to Hopi Land to answer the prayers of the Good People. Yet the downpour fell only upon the Hopi mesas and upon their fields. [1898]

Someone once said of California "It is our Italy." California is more than that

Long years ago in the piny depths of the Yellowstone National Park I met a lone wanderer touring through that Northwestern wonderland with two ponies, one for himself and one for his pack. He had no tent, only a sleeping-bag, and his camp kitchen was rudimentary and extremely portable. He could mobilize in a minute. He had been on the move for many months and intended to keep on the move until he had seen all there was to see between his home town in the Middle West and his Ultima Thule—the Golden Gate. His expenses averaged just 50 cents a day. He sized up my comparatively elaborate outfit and inquired, "Are you travelin', or just goin' somewhere?" I did not know just how to answer him.
Do we ever really travel in America? We do travel in Europe, in Asia, in Africa—but is it not true that in our own country we are usually "just goin" somewhere—



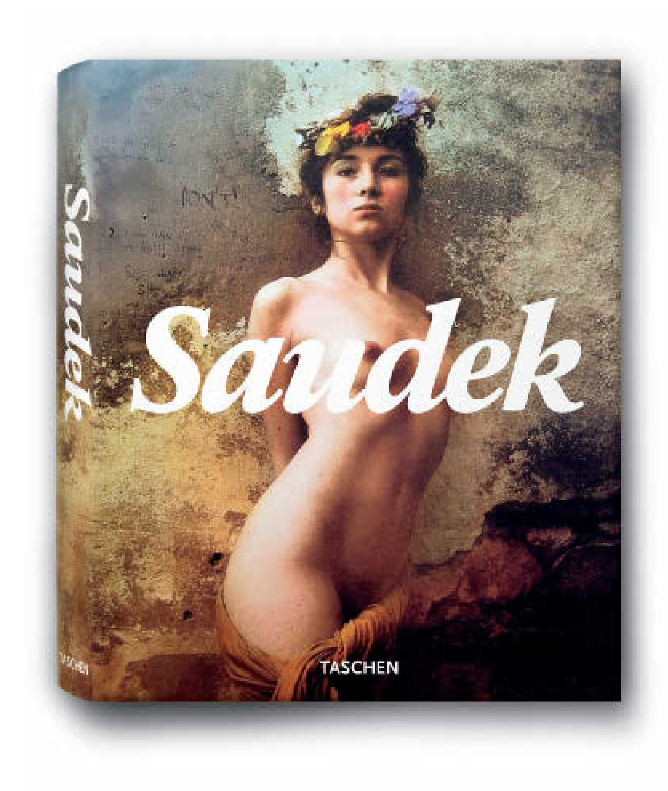


more often than not going to the same place we went to last year and the year before? In the course of our goings to and fro at home few of us ever get that delightful sense of being otherwhere, that fascinating "foreign feel" that lends so much charm to travel abroad—in the older world of Europe or the East. Yet this travel thrill born of strangeness and difference and novelty, or inspired by the historical associations of some place or scene, is to be had in our own country if we will "go abroad at home" in the same spirit in which we go abroad—abroad.
Someone once said of California "It is our Italy." California is more than that. It is not only our Italy with its sunshine and flowers, its volcanoes and vineyards; it is our Riviera too, with its blue skies, its rocky cliffs, its plutocratic villas looking down upon an azure sea and its costly caravansaries for the homeless rich. It is our Egypt, with its reclaimed deserts: a carefree "Bohemia" lives again in California's colossal groves. It is our Spain, with its old churches, silent cloisters and crumbling epoch-marking missions, its liquid Castillian place-names, its barrancos and arroyos. California is today more Spanish than it has been since it became American.

Opposite: *Mules hauling shipment of borax cross-County, Death Valley, California, ca. 1898* ***Above:*** *Wilshire Links Miniature Golf Course, Beverly Hills, California, 1931* ***Left:*** The Normandie *pulls into port, New York Harbor, 1935*

The theater of sensual dreams

Romance and fantasy in the portrait art of Jan Saudek





JAN SAUDEK
Daniela Mrázková / Hardcover, format: 28 x 33.3 cm (11 x 13.1 in.), 440 pp.

ONLY € 49.99 / $ 59.99
£ 34.99 / ¥ 8.900







The Czech Republic has long been a land of mystery and magic, home to alchemists, artists, and the original bohemians, all of them weavers of spells, creators of fantastic worlds of the imagination. Internationally famous Czech photographer Jan Saudek is no exception, and equally as uncompromising in pursuit of his own unique vision. For over four decades Saudek has created a parallel photographic universe, a two-dimensional home full of longing, peopled with the most extraordinary characters and colored by desire. The timeless strength of his hand-tinted photographs lies in their poetic compositions and their forceful—at times ribald—pictorial language, with its overtones of medieval genre pictures and Baroque mythology. Rejecting the traditional beauty in his famous nude photographs, Saudek shows the distinctively different: old women, fat women, children; real people in *tableaux vivants* that remind us of everything from surreal early movies to fin-de-siècle carnival nights. They exist outside time, a uniquely colored and almost mythical theater of dreams. Covering his debut in the 1950s through his lesser-known work to recent images, this dazzling collection offers us the true "velvet revolution," fertile and unsettling images from the dreams we might still have.

The author: **Daniela Mrázková**, critic and editor of the Czech magazines *Revue fotografie* and *Fotografie-Magazín*, is the author of sixteen books on photography published in the Czech Republic and abroad, and the curator of around fifty photography exhibitions. She has followed Jan Saudek's work since his early years and is the author of Saudek's first Czech monograph, *The Theater of Life*.

Opposite: *Victory at Sea, 1992*

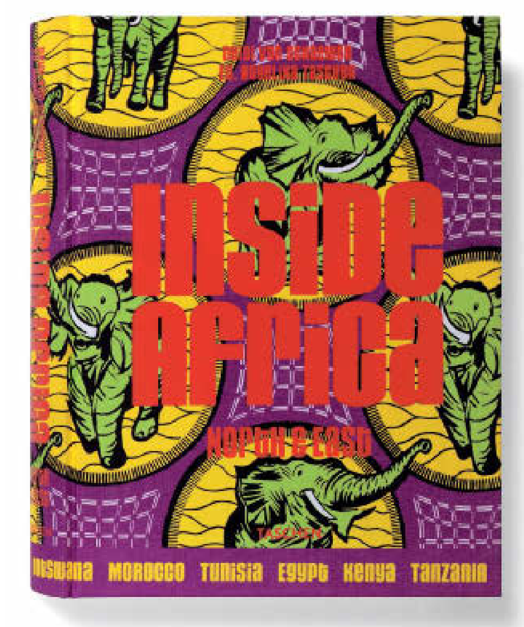
"Un livre qui nous plonge dans un monde érotique très singulier, non aseptisé,



aux antipodes du style 'Penthouse.'" —L'ACTUALITÉ, *Paris, on the Basic Art title* Saudek

L'Afrique ...

North and East: From Morocco to Mauritius



"A splendid heavyweight travel log of interiors and exteriors in a big, bright and positive style."

—VOGUE LIVING, *Sydney*

Countries featured:
Botswana, Egypt, Kenya, Mauritius, Morocco, Réunion, Seychelles, Tanzania, and Tunisia

INSIDE AFRICA
NORTH AND EAST

Photos: Deidi von Schaewen / Ed. Angelika Taschen / Hardcover, 24 x 31.5 cm (9.4 x 12.4 in.), 448 pp.

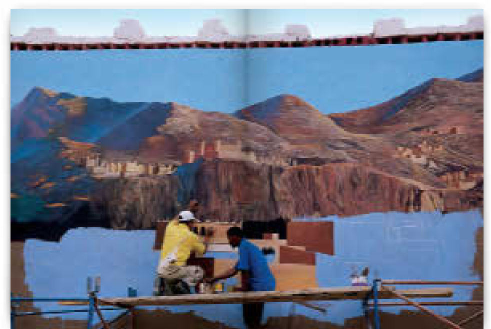
ONLY € 39.99 / $ 49.99
£ 29.99 / ¥ 6.900















We've searched far and wide, through Africa's deserts and jungles, cities and wildlife reserves, islands and mountains, to uncover the continent's most inspirational dwellings; our goal was to find the kind of interiors that defy description, and we think the results will definitely leave you speechless. Nestled within these pages you'll find lush modern homes mingling with mud huts, funky artists' studios, elegant lodges, minimalist houses, ornate traditional homes, townships, and much more—all lovingly built and decorated with sensitivity, creativity, craftsmanship, individuality, and sensuality. *Inside Africa* captures the beauty and diversity of African living.

Highlights include: (**Vol. North and East**)

- Italian sisters Carla and Franca Sozzani's fairy-tale palace in the Medina of Marrakesh
- Shoe designer Christian Louboutin's modest-yet-elegant Luxor home
- A lodge in Tanzania whose interior columns are formed by the trees around which it was built
- Multilevel terracotta troglodyte dwellings in Tunisia
- Opulent mosaics, breathtaking courtyards, and rooftop lounges in Marrakesh

(**Vol. South and West**)

- An ultramodern home in the sprawling hills overlooking Johannesburg
- Ornately painted Kassena huts on the border between Burkina Faso and Ghana
- An opulent Emir's palace in Nigeria with eye-popping colorful details on the cathedral-like ceilings

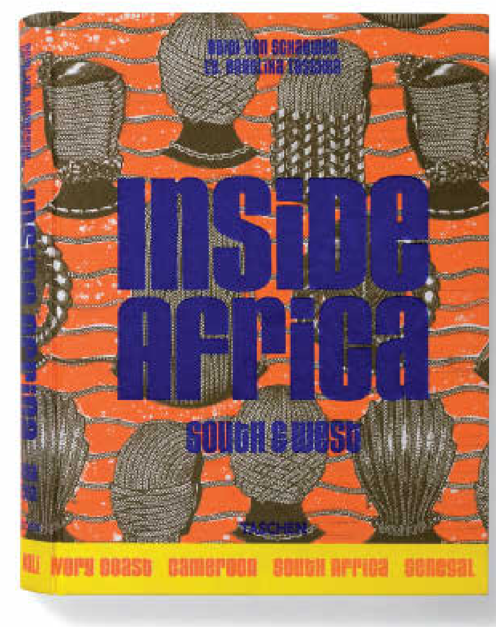
"In two volumes, this is a remarkable, colossal undertaking—

... c'est chic

South and West: From Cape Town to Ivory Coast

"TASCHEN, that wonderful publisher of sumptuous tomes, has produced two weighty volumes called Inside Africa, *which offer yet another voyeuristic trawl through some of Africa's most wonderful houses."*

—THE TIMES, *London*



INSIDE AFRICA
SOUTH AND WEST

Photos: Deidi von Schaewen / Ed. Angelika Taschen / Hardcover, 24 x 31.5 cm (9.4 x 12.4 in.), 464 pp.

ONLY € 39.99 / $ 49.99
£ 29.99 / ¥ 6.900

Countries featured:
Benin, Burkina Faso, Cameroon, Ghana, Ivory Coast, Mali, Mauritania, Niger, Nigeria, Senegal, South Africa, and Togo

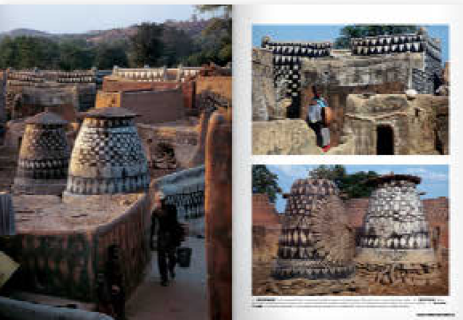


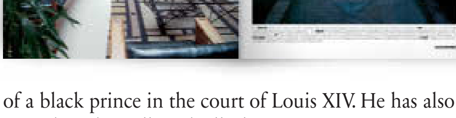












- Nomads' Moorish tents in the Sahara
- A majestic mansion on a vineyard in South Africa

The photographer: **Deidi von Schaewen**, who has lived in Paris for thirty years, is a contributor to a range of international periodicals and a filmmaker, and has published numerous books. Her publications with TASCHEN include *Indian Interiors*, *Fantasy Worlds*, and *Gardens of Provence*. For *Inside Africa*, she made fifteen journeys in the space of four years, visiting twenty African countries.

The authors: After ten years in fashion as a stylist, **Laurence Dougier** discovered the world of architecture and decoration in South Africa, where she lived for three years. Returning to Paris, she became a journalist and stylist, freelancing for magazines such as *A&D*, *Elle décoration*, and *Côté Sud*.
After 10 years as an international correspondent for *French press*, **Frédéric Couderc** worked for the French television station Canal +. Specialized in Africa, he recently published his first novel, *Prince Ebene*, the story of a black prince in the court of Louis XIV. He has also contributed to *Elle* and *Elle décoration* magazines.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

more than simply a visual source book." —YOUR NEW HOME, *London, on* Inside Africa

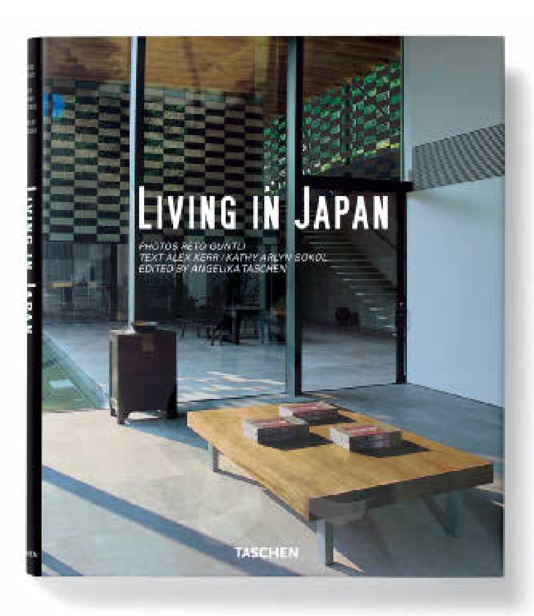


“An inspiring book to escape into. We know where we’re going

Nippon nests

Today's most exceptional Japanese homes





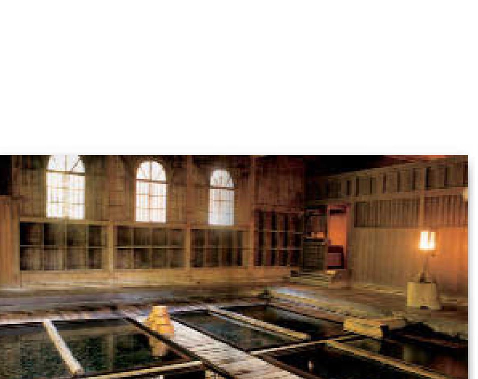
Highlights include:
- A tiny experimental house on the Inland Sea by Tadao Ando
- Kengo Kuma's Plastic House made of fiberglass
- A 17th century shrine near Kyoto
- A house made entirely of bamboo
- The House of Light by James Turell and Daigo Ishii Tokamachi
- Artist Marina Abroamovich's Dream House

LIVING IN JAPAN
Photos: Reto Guntli / Text: Alex Kerr, Kathy Arlyn Sokol / Ed. Angelika Taschen / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 200 pp.

ONLY € 19.99 / $ 24.99
£ 14.99 / ¥ 3.900

Opposite: *Chiiori, Alex Kerr & Mason Florence, Iya, Tokushima. Photo © Reto Guntli*













So rich and unique is traditional Japanese architecture that it's hard to improve upon. Yet contemporary Japanese designers and architects keep finding new ways to refurbish and take inspiration from the ways of old. Whether it's a pristinely preserved traditional house or a cutting-edge apartment, the best Japanese homes share a love of cleverly designed spaces and warm materials, such as wood, brick, and bamboo. From a thatched-roof farmhouse occupied by a Zen priest to Tadao Ando's experimental 4x4 House, Shigeru Ban's conceptual Shutter House, and a beautiful homage to bamboo in the form of a home, this book traverses the multifaceted landscape of Japanese living today. Also included is a list of addresses and a glossary of terms, such as tatami.

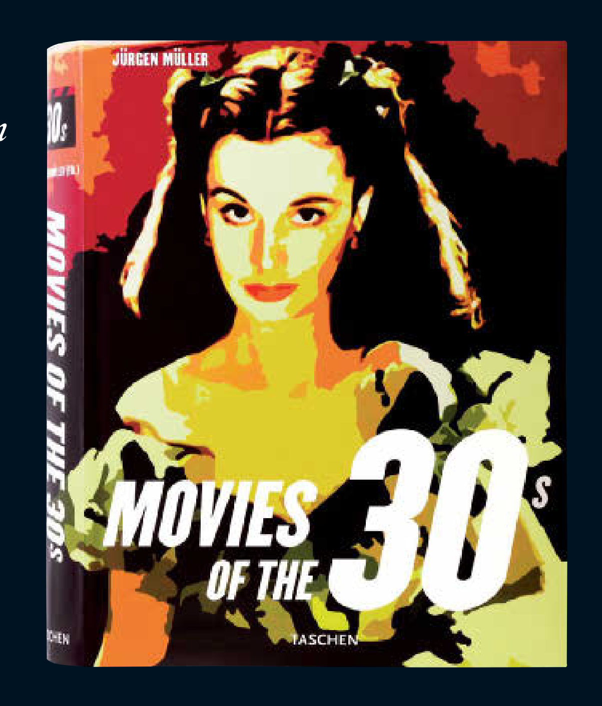
The photographer: Swiss photographer **Reto Guntli**, based in Zurich, regularly travels the world taking photos for international magazines. He has published numerous books and contributed to TASCHEN publications, such as *Inside Asia* and *Great Escapes Europe*.

The authors: Author, art collector, calligrapher, and director of programs in traditional Asian arts, **Alex Kerr** has lived in Japan and Thailand since 1964. As a writer, he is known for *Lost Japan* (1996) and *Dogs and Demons* (2001). **Kathy Arlyn Sokol** is a Kyoto-based media professional with a background in print and broadcast journalism. An Emmy award-winning narrator and contributing editor at *Kyoto Journal*, she has lived in Japan for twenty-seven years.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, contemporary art, interiors, and travel.

Talkie times

The wonderful world of cinema during the Great Depression



"...the selected films are spot on, providing an exceptional overview. Visually, TASCHEN maintains its impeccable standards with a gorgeous array of stills."

—EMPIRE, *London, on* Movies of the 70s

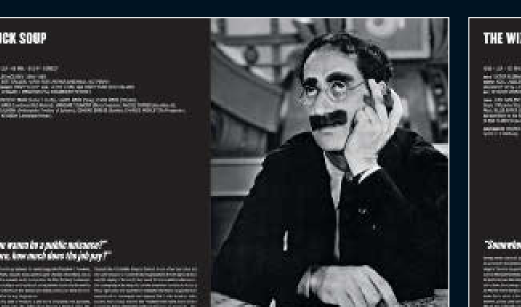
Film entries include:

- Synopsis
- Film stills and production photos
- Cast/crew listings
- Trivia
- Useful information on technical stuff
- Actor and director bios

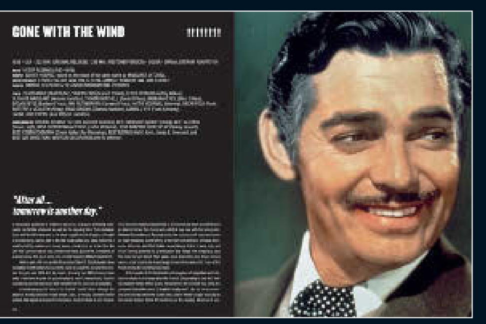
Plus:
A complete Academy Awards list for the decade

***Opposite:** Up to his eyeballs in it: Exaggerated Nazi poses makes Hynkel seem like the King of Corn rather than a serious political force.*
From The Great Dictator, *Charlie Chaplin, 1940*

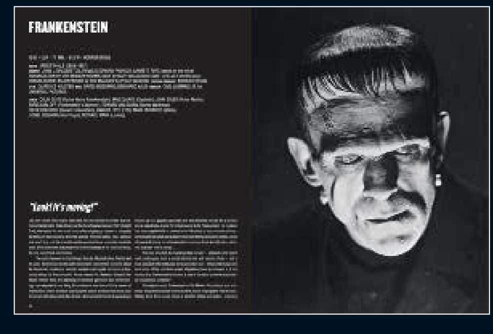












From Tod Browning's *Dracula* (1931) to Charlie Chaplin's *The Great Dictator* (1940), this tome explores a diverse and fascinating era in world cinema. The stock market crash of 1929 left America—and the globe—in a devastating depression that would not begin to lift until World War II. With so many jobless, penniless, broken people singing the blues, is it any wonder that Hollywood strove to distract viewers from their misery with comedies like Chaplin's *Modern Times* (1936), Capra's feel-good *Mr. Deeds Goes to Town* (1936), and the Marx Brothers' hilarious *Duck Soup* (1933), thrillers such as Hitchcock's seminal *The 39 Steps* (1935) or Hawks's *Scarface* (1932), or the epic romantic classic *Gone with the Wind* (1939)?

While American moviegoers flocked to the theaters to escape their troubles and find solace in the magical world of Hollywood movies, filmmakers in Europe were experimenting with new techniques in a medium that had only recently gained sound; Fritz Lang's German Expressionist *M* (1931) and Jean Renoir's anti-war masterpiece *The Grand Illusion* (1937) greatly enhanced cinema as an art form, while Leni Riefenstahl's visually stunning *Olympia* (1936–38) pushed the limits of the medium's technical capacities. It's clear that while the 1930s was a time of poverty and struggle for many people, the world of cinema was much enriched.

The editor: **Jürgen Müller** studied art history in Bochum, Paris, Pisa, and Amsterdam. He has worked as an art critic, a curator of numerous exhibitions, a visiting professor at various universities, and has published books and numerous articles on cinema and art history. Currently he holds the chair for art history at the University of Dresden, where he lives. Müller is the series editor for TASCHEN's *Movies* decade titles.

MOVIES OF THE 30s

Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.

ONLY € 29.99 / $ 39.99 £ 19.99 / ¥ 5.900

 "TASCHEN's Movie decades titles are one hell of a good

Films covered:

1931

City Lights
Congress Dances
Dr. Jekyll and Mr. Hyde
The Public Enemy
The Blue Light
Liberty for Us
M
Dracula
The Threepenny Opera
Frankenstein
Berlin Alexanderplatz

1932

Trouble in Paradise
Blonde Venus
Freaks
I Am a Fugitive from a Chain Gang
I Was Born, But
Scarface
Grand Hotel
Tarzan the Ape Man
The Vampire
Shanghai Express
Flirtation
The Testament of Dr. Mabuse

1933

The Private Life of Henry VIII
42nd Street
Duck Soup
Viktor and Viktoria
King Kong
Queen Christina
I'm No Angel
Ecstasy

1934

L'Atalante
David Copperfield
Cleopatra
The Prodigal Son
The Thin Man
It Happened One Night
Viva Villa!

1935

Anna Karenina
Gold Diggers of 1935
The Informer
The 39 Steps
Mutiny on the Bounty
Top Hat
Captain Blood
Bride of Frankenstein

1936

Desire
Modern Times
San Francisco
Fury
Things to Come
Olympia—Part One: Festival of the Nations
Part Two: Festival of Beauty
Mr. Deeds Goes to Town
A Day in the Country

1937

La Habanera
Lost Horizon
Pépé le Moko
Snow White and the Seven Dwarfs
Think Fast, Mr. Moto
Dead End: Cradle of Crime
The Grand Illusion

1938

The Adventures of Robin Hood
Alexander Nevsky
The Lady Vanishes
Block-Heads
Port of Shadows
Bringing Up Baby

1939

Jesse James
The Wizard of Oz
Ninotchka
The Women
The Roaring Twenties
His Girl Friday
Wuthering Heights
The Hunchback of Notre Dame
The Shop Around the Corner
Gone with the Wind
The Rules of the Game
Stagecoach

1940

Rebecca
The Philadelphia Story
Fantasia
The Bank Dick
The Mark of Zorro
The Grapes of Wrath
High Sierra
The Thief of Bagdad
The Great Dictator

Great buildings from the Left Bank ...

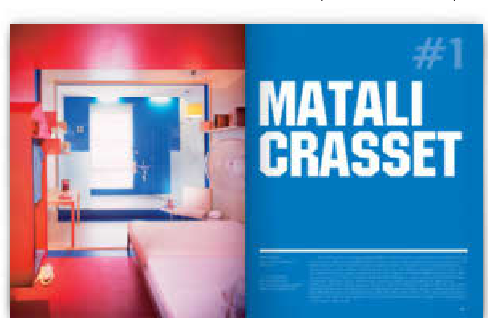


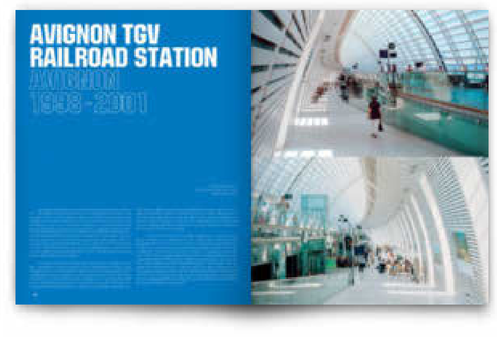
ARCHITECTURE IN FRANCE

Ed. Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.

ONLY € 19.99 / $ 24.99
£ 14.99 / ¥ 3.900

Architects/firms included:
MATALI CRASSET
Hi Hotel / Nice
Tout'ouvert / Nice
ODILE DECQ
FRAC Bretagne / Rennes
JEAN-MARIE DUTHILLEUL
Avignon TGV Station / Avignon
St François de Molitor church / Paris
EDOUARD FRANÇOIS
Tower Flower / Paris
MANUELLE GAUTRAND
Adminstrative City / Saint-Étienne
Espace Citroën / Paris
Museum of Modern Art Lille
Extension / Villeneuve d'Ascq
JAKOB + MACFARLANE
Renault Square Com /
Boulogne- Billancourt
Docks de Paris, City of Fashion and
Design / Paris
Docks de Lyon, Quai Rambaud / Lyon
LACATON & VASSAL
Social Housing, Cité Manifeste /
Mulhouse
Palais de Tokyo / Paris
MARIN-TROTTIN/
PÉRIPHÉRIQUES
Go House / Thionville
JEAN NOUVEL
Quai Branly Museum / Paris
Social Housing, Cité Manifeste /
Mulhouse
City Hall / Montpellier
DOMINIQUE PERRAULT
Media Library / Vénissieux
Nautical Center / Mantes-la-Jolie
CHRISTIAN PORTZAMPARC
Le Monde Headquarters / Paris
Rennes Cultural Center-Les Champs
Libres / Rennes
RUDY RICCIOTTI
National Choreographic Center /
Aix-en-Provence
VALODE & PISTRE
Opus 12 Office Tower, La Défense / Paris
Cap Gemini, Ernst & Young University,
Gouvieux
JEAN-PAUL VIGUIER
Museum of Natural History / Toulouse
JEAN-MICHEL WILMOTTE
Fréjus Saint-Raphaël Community
Theater / Fréjus
Tour du Ruou House / Flayosc

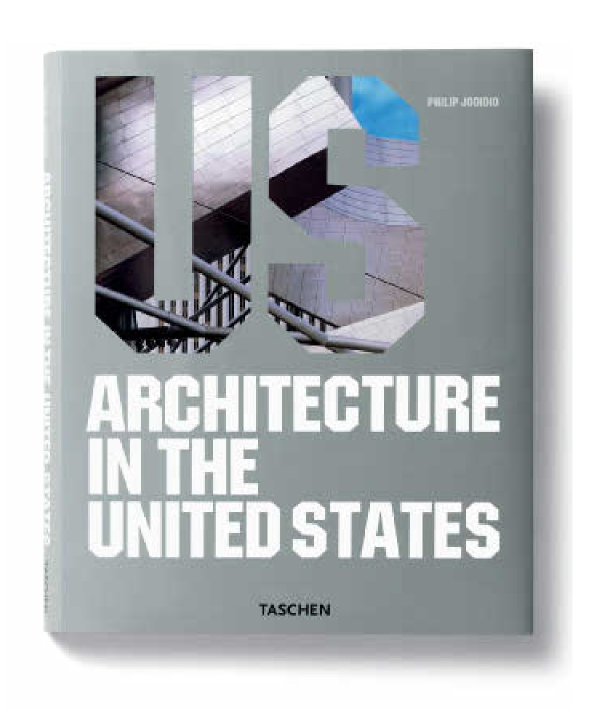




Desperately Seeking Descartes

Cartesian? The French say they are. René Descartes (1596–1650) was the founder of analytic geometry and also of 17th century rationalism, but he may be best known for the phrase "Cogito ergo sum" (I think therefore I am). An overview of contemporary French architecture certainly reveals a lot of thinking, a wealth of complex forms that seems to defy easy classification. What is clear is that trends like the minimalism seen in the work of English architects John Pawson or David Chipperfield has had a difficult time crossing the English Channel. At the other extreme, French architects certainly aren't as enamored of extravagant computer-driven forms as the nearby Dutch, but it was in France that Lars Spuybroek of NOX was able to build his Maison-Folie (Lille-Wazemmes, 2001). What other country would select cutting-edge Japanese architects to build new structures for the Pompidou Center (Shigeru Ban, Metz) or the Louvre (SANAA, Sejima+Nishizawa, Lens)? In the past 25 years, France has called on foreign architects for high-profile projects such as the Louvre Pyramid (I. M. Pei), the Bastille Opera (Carlos Ott), or the Arche de la Défense (Johann Otto von Spreckelsen). The Mitterrand years (1981–95) did a great deal to reveal native talents at the same time as these major projects (Grand Travaux) were being carried out. Jean Nouvel with his Institut du Monde Arabe on the Seine in Paris, Christian de Portzamparc (Cité de la Musique, Paris), Dominique Perrault (French National Library) all came to public attention thanks to the substantial resources lavished by the government on these new facilities. Another trend emerged almost simultaneously with the rise to fame of interior or furniture designers like Philippe Starck or Jean-Michel Wilmotte who worked closely with Pei on the museum design in the Louvre. Both of these figures have also delved into architecture with some success. More recently, a new generation of designers, many of whom were initially trained by Starck's office, have emerged on the international stage, at the point of juncture between design and architecture. Patrick Jouin or Matali Crasset are in this category. With ups and downs often related to economic considerations and varying degrees of government intervention, France has thus succeeded in maintaining a vibrant architectural culture while opening its borders to outside designers more than most other developed countries.

... to the West Coast



TASCHEN's NEW ARCHITECTURE SERIES

TASCHEN's new architecture series brings a unique perspective to world architecture, highlighting architectural trends by country. Each book features 15 to 20 architects—from the firmly established to the up-and-coming—with the focus on how they have contributed to very recent architecture in the chosen nation. Entries include contact information and short biographies in addition to copiously illustrated descriptions of the architects' or firms' most significant recent projects. Crossing the globe from country to country, this new series celebrates the richly hued architectural personality of each nation featured.

Series author: **Philip Jodidio** studied art history and economics at Harvard University, and was editor-in-chief of the leading French art journal *Connaissance des Arts* for over two decades. He has published numerous articles and books, including TASCHEN's *Architecture Now!* series, *Building a New Millennium*, and monographs on Norman Foster, Richard Meier, Álvaro Siza, Tadao Ando, and Renzo Piano.

ARCHITECTURE IN THE UNITED STATES

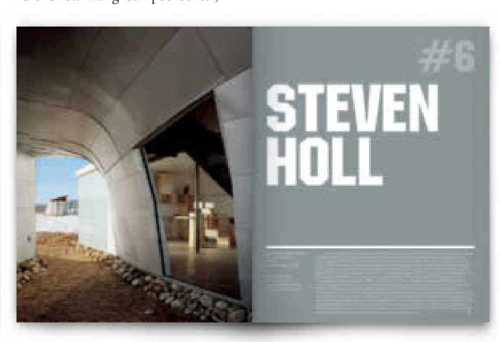
Ed. Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.

ONLY € 19.99 / $ 24.99
£ 14.99 / ¥ 3.900

Architects/firms included:
ASYMPTOTE
Alessi Flagship store / New York, NY
Perry Street / New York, NY
BOHLIN CYWINSKI JACKSON
House at the Shawangunks / New Paltz, NY
BOORA ARCHITECTS
TBA Festival Temporary Theater / Portland, OR
TBA Festival Temporary Arts Complex / Portland, OR
DILLER SCOFIDIO + RENFRO
Mott Street Townhouse / New York, NY
Facsimile / San Francisco, CA
FRANK O. GEHRY
Jay Pritzker Pavilion, Millennium Park / Chicago, IL
STEVEN HOLL
Turbulence House / Abiquiu, NM
Residence of the Swiss Embassy / Washington, D.C.
MICHAEL JANTZEN
Concept Winery
JONES, PARTNERS: ARCHITECTURE
Silverlake Duplex / Silverlake, CA
LTL LEWIS.TSURUMAKI.LEWIS
Xing Restaurant / New York, NY
ArtHouse at the Jones Center / Austin, TX
RICHARD MEIER
San Jose City Hall / San Jose, CA
Southern Florida House/ Palm Beach, FL
MORPHOSIS
University of Cincinnati Campus Recreation Center / Cincinnati, OH
NOAA Satellite Operation Control Facility / Suitland, MD
ERIC OWEN MOSS
The Beehive / Culver City, CA
POLSHEK PARTNERSHIP
William J. Clinton Presidential Center / Little Rock, AR
ANTOINE PREDOCK
Austin City Hall and Public Plaza / Austin, TX
RURAL STUDIO
100-Foot Birding Tower, Perry Lakes Park / Marion, AL
SCOGIN ELAM
Lulu Chow Wang Campus Center, Wellesley College / Wellesley, MA
WILLIAMS AND TSIEN
House on Eastern long Island / Shelter Island, NY







Stairway to Heaven

Change is the one immutable circumstance found in landscape. But the changes all speak or sing in unison of cosmic law, itself a nobler form of change. These cosmic laws are the physical laws of all man-built structures as well as the laws of the landscape. Man takes a positive hand in creation whenever he puts a building upon the earth beneath the sun. If he has a birthright at all, it must consist in this: that he, too, is no less a feature of the landscape than the rocks, trees, bears, or bees that nature to which he owes his being. Continuously nature shows him the science of her remarkable economy of structure in mineral and vegetable constructions to go with the unspoiled character everywhere apparent in her forms.

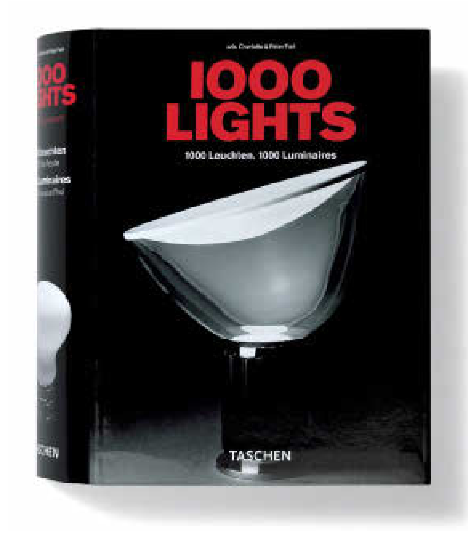
FRANK LLOYD WRIGHT, The Future of Architecture

The words of Frank Lloyd Wright, written near the end of his long career, speak of buildings inevitably linked to nature. Wright's own conception of "organic" architecture surely had its followers in the United States and elsewhere, but the contemporary situation, the very future that Wright spoke of, seems more distant from the precepts of the greatest of America's 20th century architects than he might have hoped. The format and size of this book do not allow it to pretend to be a complete overview of architecture in the United States. Rather a certain number of recent highlights have been selected, without regard for the defense of a particular style. The selected projects and architects range from the celebrated (Frank O. Gehry) to the less well known (Michael Jantzen) with a gamut of figures in between who have each, in their own way, marked the architectural scene. There are Pritzker Prize winners (Gehry, Meier and Thom Mayne of Morphosis), established innovators like Eric Owen Moss, or Steven Holl. They are based in the East (Williams & Tsien, James Stuart Polshek), the West (Wes Jones, Boora or Antoine Predock), or the South (Rural Studio). There are innovators who work at the edge between the virtual and the real like Asymptote and Jantzen, or rising stars like Diller Scofidio + Renfro and LTL.Lewis.Tsurumaki.Lewis. The point of this enumeration is to emphasize the variety present in this selection, which can serve at the very least as an exciting introduction to a world that seems to have left behind not only Wright, but also Gropius and Mies.

"Überhaupt sollten Architekturbände nur noch im TASCHEN-Format erscheinen." —MONOPOL, *Berlin, on* Piano

Light up your life

Luminary design since the invention of the light bulb

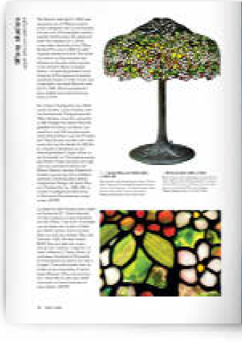


"It's a sensational reference book and is a must-have for collectors and design friends." —HOUSE & GARDEN, *Sydney*

"...an illuminating encyclopedia of illumination."
—METROPOLITAN HOME, *New York*














Designed to be a companion to the classic title *1000 Chairs*, this edition contains an awesome selection of over 1000 lights. Presented chronologically by decade are history's most interesting electric lights, from Edison's first light to Tiffany's beautiful leaded glass shades to completely outrageous designs from the late 1960s and '70s to the latest high-tech LED lamps. All major styles are represented here—Arts & Crafts, Art Nouveau, Art Deco, Modern Movement, De Stijl, Postwar, Pop, Radical, Post-Modern, and Contemporary—in 704 pages of truly illuminated works.

This definitive reference work is a must-have for collectors and design fans.

The editors: **Charlotte and Peter Fiell** run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions, and written numerous articles and books on design and designers, including TASCHEN'S *1000 Chairs*, *Design of the 20th Century*, *Industrial Design A–Z*, *Designing the 21st Century*, *Graphic Design for the 21st Century*, and *Scandinavian Design*.

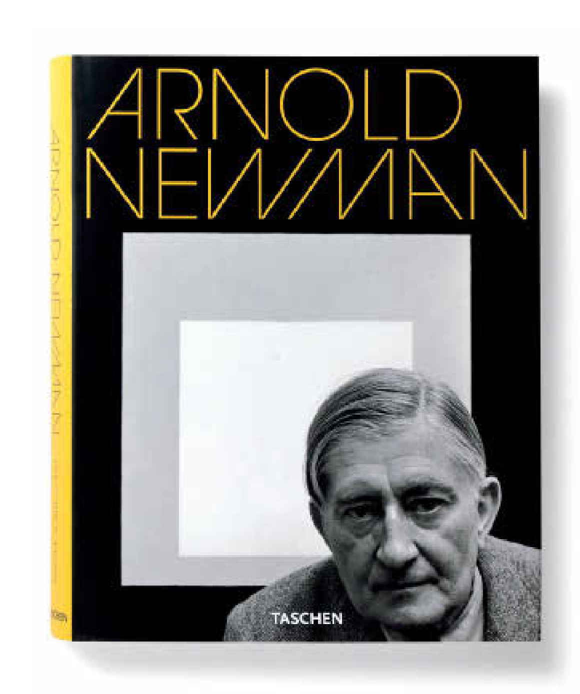
1000 LIGHTS

Eds. Charlotte and Peter Fiell / Flexi-cover, format: 14.5 x 19.5 cm (5.7 x 7.7 in.), 704 pp.

ONLY € 19.99 / $ 24.99
£ 14.99 / ¥ 3.900

 "Un bel éclairage sur l'évolution des styles et des modes." —DÉCO IDÉES, *Belgique, on* 1000 Lights

Picture perfect



"We don't take photographs with our cameras. We take them with our hearts, we take them with our minds."

—ARNOLD NEWMAN

ARNOLD NEWMAN

Philip Brookman / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 280 pp.

ONLY € 19.99 / $ 24.99
£ 14.99 / ¥ 3.900

Piet Mondrian behind his easel, Igor Stravinsky at his piano, Max Ernst sitting smoking on his throne-like chair: the photographs of Arnold Newman (1918–2006) are classics of portraiture. His subtle arrangements constituted the foundations of "environmental portraiture." His photographs integrate the respective artist's characteristic equipment and surroundings, thus indicating his or her field of activity. The enormous fame of Newman's portraits can be ascribed to their daring compositions and sometimes astounding spatial structures.

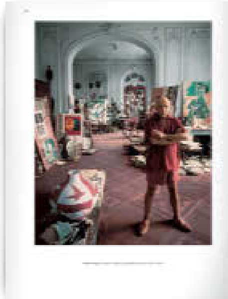
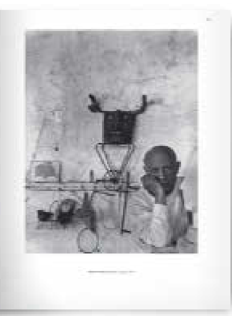
The photographer's beginnings, however, were none too promising. During the Great Depression, Newman had to abandon his art studies for financial reasons. Between 1938 and 1942 he concentrated on socio-documentary photography in the ghettos of West Palm Beach, Philadelphia, and Baltimore. One might think that being forced to earn his living in a photography studio would have stifled his artistic potential: Newman portrayed up to 70 clients a day. Yet he still succeeded in developing a very personal touch and establishing himself in the New York art scene of the early 1940s. His subjects included Marcel Duchamp, Marc Chagall, Jackson Pollock, Willem de Kooning, and Alexander Calder among many others. With his unmistakable style, Newman became the star photographer of artists, writers, and musicians.

This new edition, which includes recent work and an updated biography, provides a sweeping overview of Newman's illustrious career.

The author: **Philip Brookman** is curator of photography and media art at the Corcoran Gallery of Art, Washington, DC. Brookman's projects include the exhibition and book *Half Past Autumn: The Art of Gordon Parks*, and the touring exhibitions and books *Raised by Wolves: Photographs and Documents* by Jim Goldberg, and *Hospice: A Photographic Inquiry* for the Corcoran Gallery.





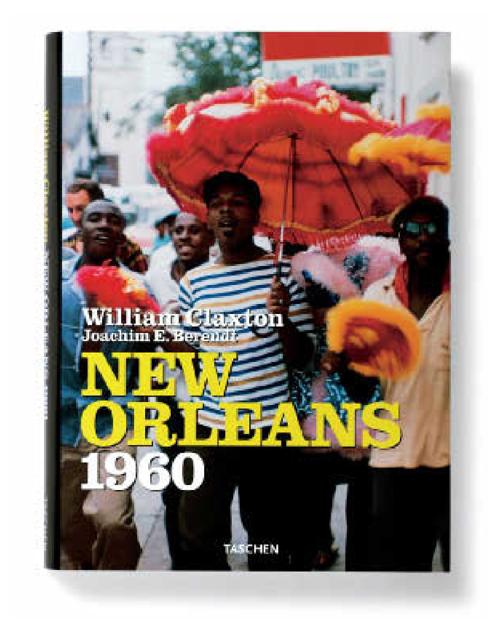



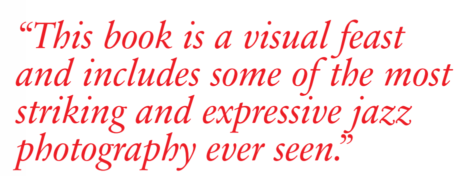


"TASCHEN is the company of light, life and love." *—panoutsos, Greece, on taschen.com*

A loveletter to the birthplace of Jazz

New Orleans highlights from William Claxton's Jazzlife





"This book is a visual feast and includes some of the most striking and expressive jazz photography ever seen."

—JAZZWISE MAGAZINE, *London, on* Jazzlife



William Claxton 1960
Photo © Pauline Annon

NEW ORLEANS 1960

Photos and introduction: William Claxton / Text: Joachim E. Berendt / Hardcover, format: 20.7 x 28.9 cm (8.1 x 11.4 in.), 192 pages

ONLY € 19.99 / $ 24.99
£ 14.99 / ¥ 3.900















New Orleans will never again appear as it does in these rare and stunning photographs by William Claxton taken for the book *Jazzlife* in 1960. While traveling around the United States with musicologist Joachim E. Berendt to record America's original art form, Claxton met and photographed the jazz personalities in every major and minor city, capturing these musicians in their natural environment. Among the most poignant and soulful photographs are these from the colorful melting pot of New Orleans, the city where jazz was born.

The photographer: **William Claxton** began his career shooting jazz record cover art. His iconic images of Chet Baker, Charlie Parker, Duke Ellington, Dizzy Gillespie, Billie Holiday and many others reflect his preeminence among photographers of jazz music. Claxton worked for many of the biggest publishers including *Life, Paris Match* and *Vogue* magazines. His work has been shown in galleries around the world, and his photographic prints are now sought after by collectors of fine art photography.

The author: The late **Joachim E. Berendt** first published *The Jazz Book* in 1953, which became the most successful history book on jazz in the world. Berendt's contributions to jazz as a musicologist and a producer of over 250 records are internationally recognized to this day.

TASCHEN has also published Claxton's *Jazz Seen*, *Steve McQueen*, and *The Rudi Gernreich Book* as well as the updated volume *Jazzlife* by Claxton and Berendt.

"*Jazzlife* by William Claxton is a massive and immediately stunning title . . .



an overwhelming and sublime volume." —NEW YORK POST, *New York*, *on* Jazzlife



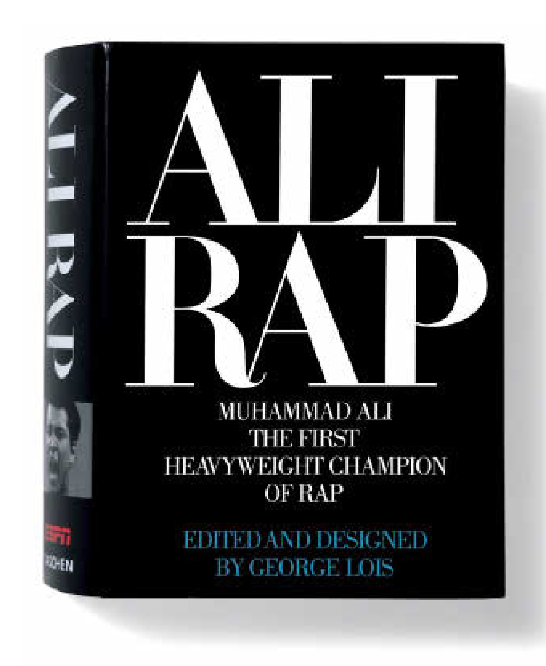
"I am America.
I am the past you won't recognize;
but get used to me.
Black, confident, cocky–
My name, not yours.
My religion, not yours.
My goal, my own.
Get used to me."

"Lois's nearly 300-page chronicle of Ali's life reminds us how funny

"He was rapping before they called it rap."

—Berry Gordy, founder of Motown Records

"Get ready for a new round of Ali-mania."—NEW YORK POST, *New York*



"The addictive result is part flip book, part biography, and all fun."

—THE NEW YORK TIMES SPORTS MAGAZINE, *New York*

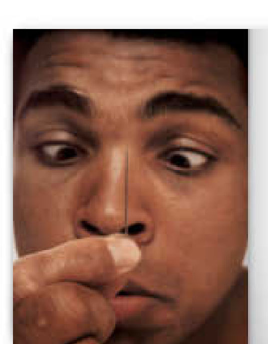
ALI RAP

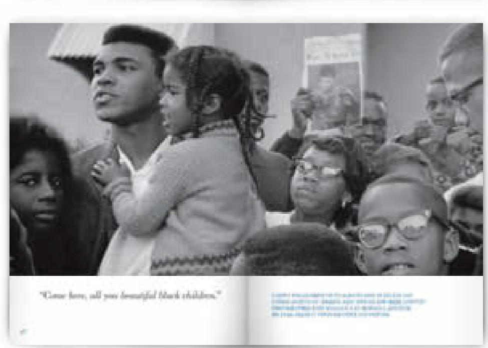
George Lois / Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 608 pp.

ONLY € 19.99 / $ 24.99
£ 14.99 / ¥ 3.900

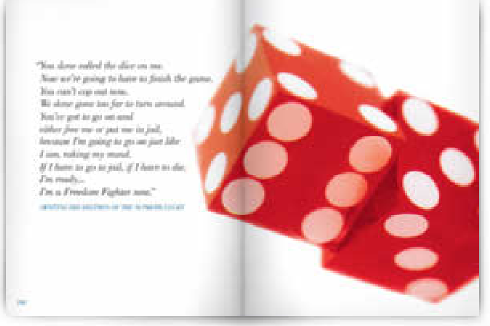












This book contains over 300 rap rhythms, witticisms, insults, wisecracks, politically incorrect quips, courageous stands, and words of inspiration from the mind, heart, and soul of the brash young Cassius Clay, as he steadily grew into the magnificent man who is Muhammad Ali. From a narcissistic self-promoter who eventually became a man of enduring spirituality through a journey of formidable tests, Ali has emerged as a true superhero in the annals of American history, and the Worldwide Ambassador of Courage and Conviction. This fresh, first-person book serves as a hilarious and moving hands-on autobiography by Muhammad Ali, the intrepid man of action who spoke in soundbites, all wittily and powerfully visualized by the provocateur graphic designer George Lois.

The author: Advertising communicator **George Lois** is known for dozens of marketing miracles that triggered innovative and populist changes in American and world culture. His most famous work includes the "I Want My MTV" campaign, Jiffy Lube and Tommy Hilfiger ads, USA Today's breakthrough "singing" TV campaign, and ESPN's "In Your Face" campaign. He is also known as the legendary creator of the iconic *Esquire* covers of the 1960s. Lois is the author of five books of his work; his previous book is *$ellebrity*, dealing with his campaigns using celebrities in fresh and outrageous ways.

Contributor: **Ron Holland** worked alongside George Lois in the glory days of the Creative Revolution as a pioneer copywriter of Big Idea advertising. They continue their never-really-separated lives working on their matchless kind of advertising to this day.

and ferocious a figure he really was." —PAPER MAGAZINE, *New York, on* Ali Rap

Opposite: Paprika, *Germany, 1950*

The pin-up report

1,000 breathtaking bombshells from 1900 to 1969



"Dian Hanson's
The History of Men's Magazines
is a bawdy delight."

—VANITY FAIR, *New York*













It all started around 1900, and wouldn't you know the French were the first? Whether you call them men's sophisticates, nudie books, or girly magazines, this long-ignored art form has a rich international history. Author Dian Hanson, a girly magazine editor for 25 years, follows the evolution of the genre from 19th century France through the Jazz Age, two world wars, the breast-centric 1950s to the end of the swinging '60s. Along the way you'll see hundreds of vintage magazines from Argentina, England, France, Germany, Mexico, and the US. Some covers are exquisitely painted by top pin-up artists Enoch Bolles, George Quintana, Earl Moran, and Peter Driben. Others are posed by Hollywood stars like Jane Mansfield, Tina Louise, and Marilyn Monroe. All are fascinating artifacts of their time, including *La Vie Parisienne*, the first men's lifestyle magazine from 1900; jazz-infused *Sex* magazine from 1926; legendary fetish digest *Bizarre* from 1949; Hugh Hefner's *Playboy* from 1953; up to hippie-inspired *Nude Rebellion* from 1967.
In 33 chapters and 672 pages you'll see these and many, many more, accompanied by a fact-filled, informative text sure to give you a new appreciation for the magazines once kept hidden under the mattress.

The author: **Dian Hanson** is a twenty-five-year veteran of men's magazine publishing. She began her career at *Puritan* magazine in 1976 and went on to edit a variety of titles, including *Partner*, *Oui*, *Hooker*, *Outlaw Biker*, and *Juggs* magazines. In 1987 she took over the '60s title *Leg Show* and transformed it into the world's best-selling fetish publication. She is also the author of TASCHEN's *Terryworld*, *Tom of Finland: The Comic Collection*, and *History of Men's Magazines* six-volume set.

THE HISTORY OF GIRLY MAGAZINES

Ed. Dian Hanson / Flexi-cover, format: 14.9 x 19.5 cm (5.9 x 7.7 in.), 672 pp.

ONLY € 19.99 / $ 24.99
£ 14.99 / ¥ 3.900

 "***History of Men's Magazines*** **nous plonge dans l'épopée**



burlesque de ces revues de charme." —MARIE-FRANCE, *Paris*

Build up your collection

BASIC ARCHITECTURE

Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

ONLY € 6.99 / $ 9.99 £ 4.99 / ¥ 1.500

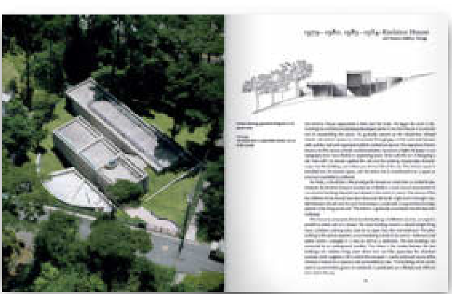




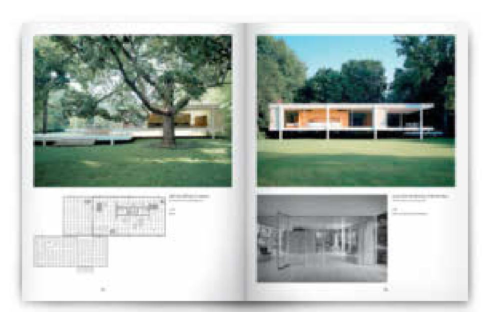
TADAO ANDO
Modern minimalism with a Japanese touch
Masa Furuyama
Philippe Starck describes him as a "mystic in a country which is no longer mystic." Drew Philip calls his buildings "land art" that "struggle to emerge from the earth." He is the only architect to have won the discipline's four most prestigious prizes: the Pritzker, Carlsberg, Praemium Imperiale, and Kyoto Prize. His name is Tadao Ando, and he is one of the world's greatest living architects. Combining influences from Japanese tradition with the best of Modernism, Ando has developed a completely unique building aesthetic that makes use of concrete, wood, water, light, space, and nature in a way that has never been witnessed elsewhere in architecture. This book provides the perfect introduction to Ando's work, including private homes, churches, museums, apartment complexes, and cultural spaces throughout Japan, and in France, Italy, Spain, and the USA.

JEAN PROUVÉ
Utilitarian simplicity, graceful beauty
Nils Peters
French architect and designer Jean Prouvé (1901–1984) was one of the most important constructors of the 20th century. Prouvé's design innovations included cleverly-shaped metal parts for building prefabricated structures; he designed buildings and furniture that could be produced with economy of labor and material and efficiency in use, while maintaining high technical standards and quality materials. His simple and elegant style, while born from the desire for inexpensive production, has become an imitable aesthetic and has earned him a position as one of the century's most influential designers. This introduction to Prouvé's work gives a profound insight into the variety of his oeuvre and the progressiveness of his inspirational vision.

LUDWIG MIES VAN DER ROHE
Less is more: finding perfection in purity
Claire Zimmermann
Ludwig Mies van der Rohe (1886–1969) was one of the founding fathers of modern architecture and the creator of the Barcelona Pavilion (1929), the Farnsworth House in Plano, Illinois (1945–1951) and the Seagram Building in New York (1954–1958). Well known for his motto "less is more," he sought a kind of refined purity in architectural expression that was not seen in the reduced vocabulary of other Bauhaus members. His goal was not simply building for those of modest income but building economically in terms of sustainability, both in a technical and an aesthetical way; the use of industrial materials such as steel and glass were the foundation of this approach. This book explores more than 20 of his projects between 1906 and 1967, from his early work around Berlin to his most important American buildings.







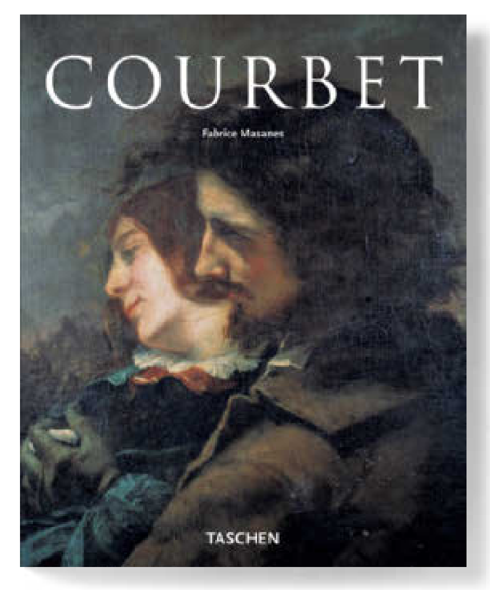


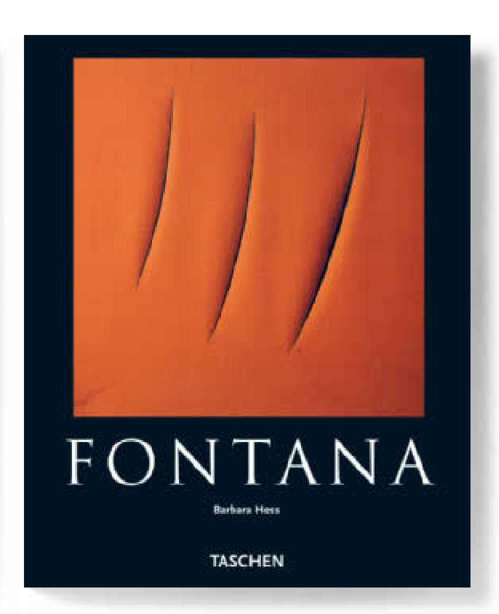




 "An extensive series of monographs on artists and architects, published by TASCHEN,

Feed your mind





BASIC ART
Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

ONLY € 6.99 / $ 9.99
£ 4.99 / ¥ 1.500

GUSTAVE COURBET
The last of the Romantics
Fabrice Masanès

"I maintain," stated Gustave Courbet (1819–1877), "that painting is clearly a concrete art whose existence lies only in the representation of real and existing objects...." Courbet, who influenced and advised the fledgling Impressionists, was an outstanding representative of a naturalistic realism that highlights the contradictions and inequities in society. Revolutionary were Courbet's style, with dark hues and heavy brushstrokes, and choice of subject—depictions the life of plain people treated in an unsentimental, down-to-earth manner. His influence was enormous during his lifetime; he was offered the Order of the Legion of Honor in 1872 but he refused it. A man always at odds with authority, be it artistic or political, Courbet became a member of the Paris Commune and was briefly imprisoned and forced to flee to Switzerland in the final years of his life.

LUCIO FONTANA
"A new fact in Sculpture"
Barbara Hess

Italian artist Lucio Fontana (1899–1968) tore apart the modern art establishment—literally. Trained initially as a sculptor, Fontana blurred the lines between painting and sculpture by creating works that combined both form and color in a spatial context, most famously exemplified by his slashed canvases of the 1950s and '60s. Fontana's work was truly conceptual, in that the ideas he wanted to express were more important than the actual work itself; with titles like *Concetto Spaziale* (Spatial Concept) and *Scultura Spaziale* (Spatial Sculpture), his pieces served as visual explanations of his ideas. From his early work in collaborating with architects through his years in Buenos Aires, his experimental light installations of the early 1950s, and his later experiments with various media, this book covers the entire career of one of Italy's pioneering abstract artists.







"If you think a fiver doesn't get you much these days then you obviously don't know where to look. The Basic Art Series *by the glossy publisher* TASCHEN *lets you dip into the lives of artists and architects for a bargain-basement £4.99."*

—THE INDEPENDENT, *London*

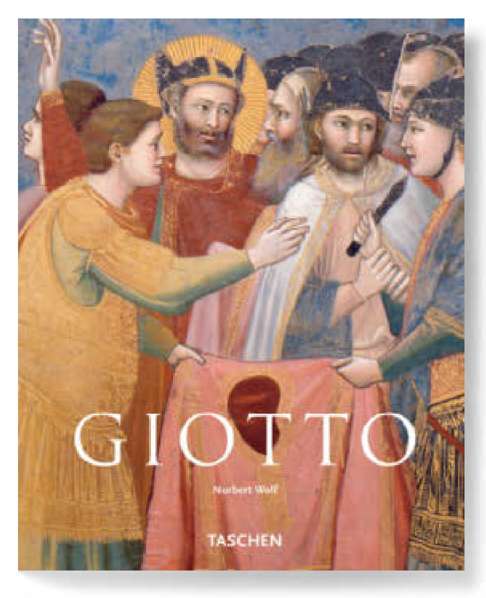
of a remarkably high standard at a very modest price." —ARCHITECT'S JOURNAL, *London, on* Basic Architecture series

Art history for the price of a sandwich

BASIC ART

Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

ONLY € 6.99 / $ 9.99
£ 4.99 / ¥ 1.500



GIOTTO
The renewal of painting
Norbert Wolf

According to legend, he was discovered by Cimabue as a boy, sketching his father's sheep. Giotto di Bodone (1267–1337) was the most famous and influential painter of his generation in Italy. As the pioneer of modern painting, his impact was so enormous that his artist colleagues in Florence, however capable, were left struggling to keep up. Amongst his surviving works, his masterpieces are undoubtedly his decoration, from 1303 to 1305, of the private chapel built by the financier Enrico Scrovegni for his family in a former Roman amphitheater in Padua, the frescos cycle in the Upper Church of Assisi, and the frescos in side chapels of Santa Croce in Florence. The simplicity and strength of his forms, as well as the humanism he infused in his works, set him apart from his Byzantine contemporaries and at the forefront of Italian painting in the early years of the Renaissance.




JEAN-AUGUSTE-DOMINIQUE INGRES
The classical idealist
Karin H. Grimme

French Neoclassical painter Jean-Auguste-Dominique Ingres (1780–1867) was one of the 19th century's major portrait and historical painters. First trained in drawing by Europe's most famous classicist painter, Jacques-Louis David, Ingres went to Rome in his twenties, where he immersed himself in Greco-Roman art and the works of Raphael, Holbein, and Titian, and, while in Florence in 1819, was greatly influenced by Masaccio. He returned to Paris in 1824 and started his triumphant career. In 1825 he was awarded the Order of the Legion of Honor by King Charles X. Though renowned for his painting of Oriental nudes reclining in harems or Turkish baths, Ingres was also a master draftsman, perhaps the most significant of the 19th century, and left 4,000 sketches and drawings to his hometown of Montauban. In opposition to the Romantics, Ingres upheld classical idealism with its clarity of line.

“Vasarely contains the main ideas of the man, thoroughly illustrated and although philosophical texts can be dry to read, this edition, on the contrary, is accessible and hard to put down.”

—COLLECTIONS MAGAZINE, *London, on the Basic Art title* Vasarely









 “This book is an example of exactly what has made TASCHEN famous: practical format,

Time travel the art world

BASIC ART GENRES

Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

ONLY € 6.99 / $ 9.99 £ 4.99 / ¥ 1.500





BAROQUE
Let there be light
Andreas Prater, Hermann Bauer / Ed. Ingo F. Walther
The age of the Baroque, between absolutism and the Enlightenment, is acknowledged as the last pan-European style. Long regarded as merely an eccentric offshoot of the Renaissance, the Baroque represents a complex and dynamic variety of form and expression in stark contrast to the controlled moderation of Neoclassicism. Worldly joys and sensuality, religious spirituality and stringent asceticism, wide formal diversity and strict regulation all went hand in hand. At the same time, theatricality and stage-like settings entered the world of art with the advent of illusionism.

Examples of artists featured: Jan Breughel the Elder, Caravaggio, Annibale Carracci, Anthonis van Dyck, Luca Giordano, Frans Hals, Georges de La Tour, Claude Lorrain, Bartolomé Esteban Murillo, Rembrandt, Peter Paul Rubens, Jan Steen, Diego Velázquez, Jan Vermeer

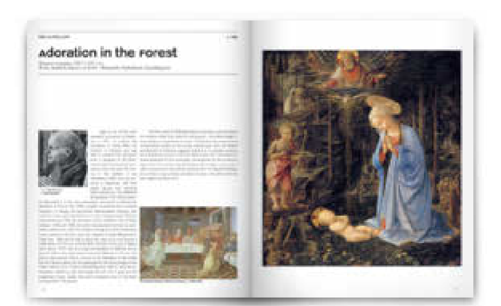
RENAISSANCE
The rebirth of culture
Manfred Wundram / Ed. Ingo F. Walther
In the painting of the Renaissance, Western art reached its absolute zenith. The new intellectual horizons opened up by the natural sciences and the great voyages of discovery, together with the religious tensions of the era and its political and social unrest—all were reflected in painting. The real and the ideal, the secular and the sacred, ecstatic mysticism and cool scepticism flourished side by side.

Examples of artists featured: Fra Angelico, Giovanni Bellini, Hieronymus Bosch, Sandro Botticelli, Pieter Breughel the Elder, Lucas Cranach the Elder, Albrecht Dürer, El Greco, Giorgione, Matthias Grünewald, Hans Holbein the Younger, Leonardo da Vinci, Lorenzo Lotto, Andrea Mantegna, Masaccio, Antonella da Messina, Michelangelo, Raphael, Tintoretto, Titian, Paolo Uccello, Veronese

GOTHIC
Mysticism of the Middle Ages
Matthias Weniger, Robert Suckale, Manfred Wundram / Ed. Ingo F. Walther
The Gothic era opened a new chapter in the history of art, one which marked the transition from the Middle Ages to the Renaissance and the beginning of secular painting. The artists of the Gothic era looked to the present for their inspiration and thereby arrived at a new realism. Their discovery of a new, material world also led them to a more joyful vision of reality, which placed greater emphasis upon feeling. With the development of court society and the rise of civic culture, the Gothic style blossomed. Art was infused with a new sophistication and elegance.

Examples of artists featured: Robert Campin, Cimabue Duccio, Jan van Eyck, Andrea da Firenze, Jean Fouquet, Giotto, Hugo van der Goes, Stefan Lochner, Simone Martini, Hans Memling, Rogier van der Weyden









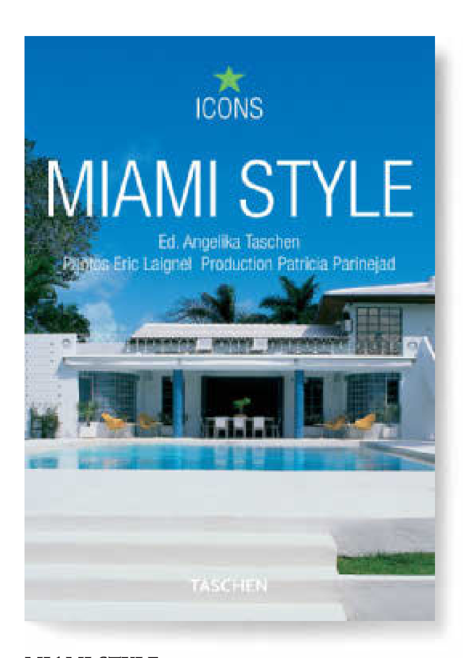




well edited, interesting contents and amazing value for money." —VANIDAD, *Madrid, on* Vasarely

Got spare change?
Fill your pockets with ideas!

ICONS
Flexi-cover, format: 14 x 19.5 cm
(5.5 x 7.7 in.), 192 pp.
ONLY € 6.99 / $ 9.99
£ 4.99 / ¥ 1.500





TOKYO STYLE
Konichiwa cool!
Edited by Angelika Taschen / Photos by Reto Guntli
So you love sushi, sleep on a futon, drink green tea—why not take your Nippon-adoration one step further by infusing your surroundings with a few Japanese touches? The best place to start is this look book bursting with full-page color photographs of apartments, houses, and hotels throughout the city. Whether it's a high-rise apartment overlooking Tokyo, a boutique hotel, or a house made of fiberglass, each dwelling herein will awaken the Japanese spirit within you.

MIAMI STYLE
Paradise city
Edited by Angelika Taschen / Photos by Eric Laignel / Production by Patricia Parinejad
Fun, happy, and sexy homes populate this dreamy seaside city, where blue sky, green palm leaves, and electric vibes provide an exotic backdrop to the fabulous and outrageous interiors we've selected for you. Whether they're exploding with color and pizzazz or imploding with white minimalism, these are the crème de la crème of Miami pads.

MINIMAL STYLE
The presence of absence
Edited by Angelika Taschen
Ah—the purity of clean lines and the luxury of space! Such are the attractions of minimalist interiors. This homage to minimalism begins with period photos of houses by architects such as Rietveld, Gropius, van der Rohe, Eileen Grey, Neutra, and Eames—the perfect prelude to images of modern and contemporary interiors inspired by these pioneers, including houses designed by Vincent van Duysen and John Pawson and an interior designed by Tadao Ando and Kengu Kuma.













"I guess when the hip German publisher, TASCHEN, released a title

"These books are beautiful objects, well-designed and lucid."

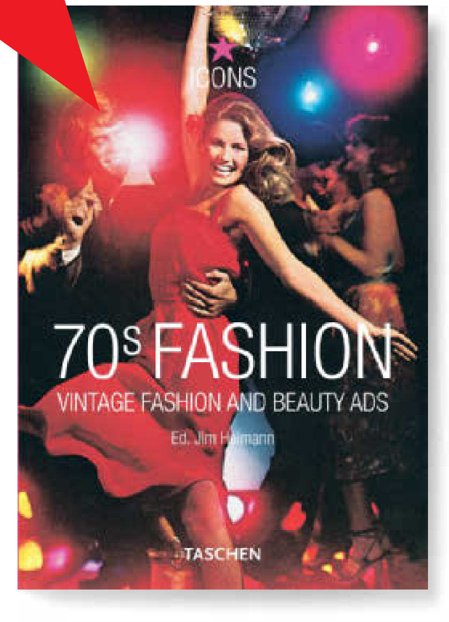
—LE MONDE, *Paris, on the* ICONS *series*



BRUSSELS STYLE
From Art Nouveau to modern minimalism
Edited by Angelika Taschen
One cannot visit Brussels without being struck by its impressive architecture, from the ornate traditional buildings on the Grand Place to the plethora of Art Nouveau townhouses scattered throughout the city. This style guide begins with a collection of period photos of the city and the main body features detailed photos of Brussels's loveliest interiors, including works by renowned Art Nouveau architect Victor Horta.



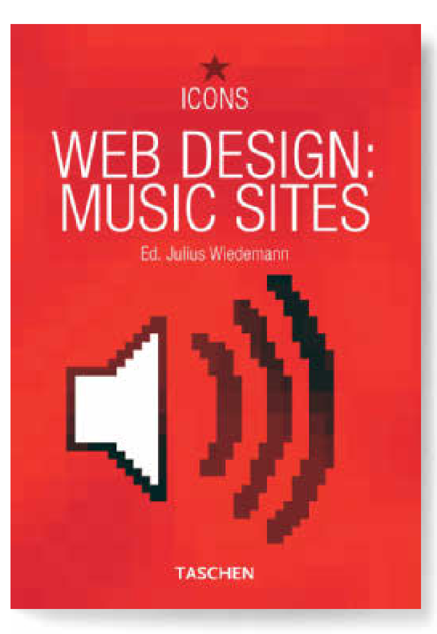




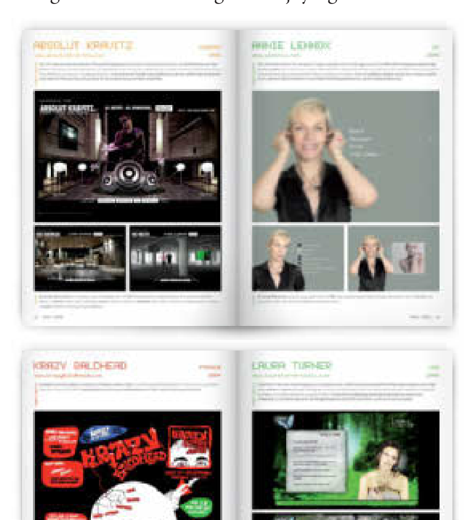
70s FASHION
Glitter and glam
Edited by Jim Heimann
From hippie to disco to punk, this look book relives 1970s fashion via clothing advertisements from the decade. In between its covers you'll find bell-bottoms and feathered hair mingling with platform shoes, Diane Von Furstenberg wrap dresses and endless amounts of polyester (what were they thinking?).







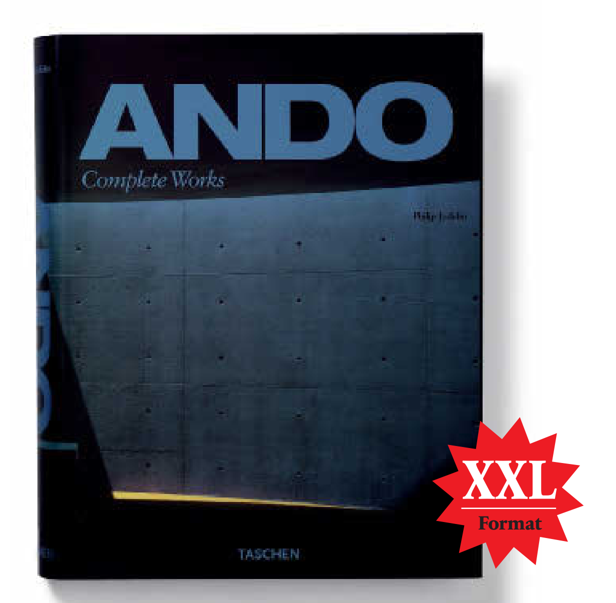
WEB DESIGN: MUSIC SITES
Good vibrations: The best online music resources
Edited by Julius Wiedemann
The internet has become a major player in today's music market, especially thanks to online sales from sources such as iTunes; while most web music sales sites boast around 40,000 songs, iTunes offers over 1.3 million—with 25,000 new songs being added each month. From online purchasing to great artist sites like Gorillaz, Lenny Kravitz, and Iggy Pop to recording companies, labels, ringtone sites, online radios, and more, this is the essential guide for researching and enjoying music online.



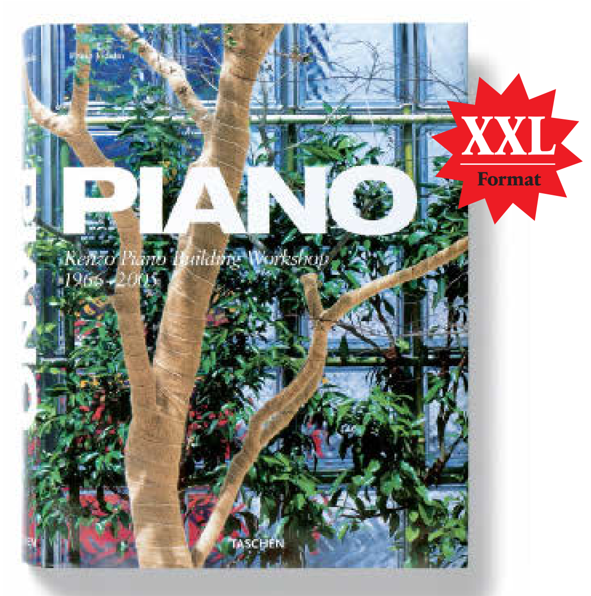
called *South African Style*, we've made it somehow." —SUNDAY TIMES, *Life Style supplement, Cape Town*

Architecture

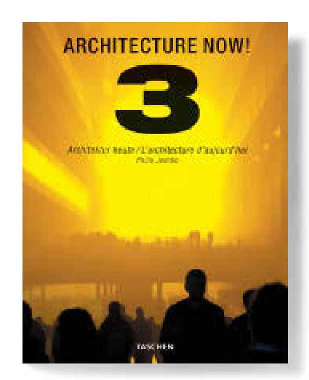
PHILIP JODIDIO / p.jodidio@taschen.com



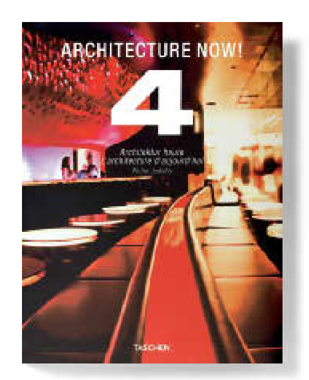
ANDO. COMPLETE WORKS
Ed. Philip Jodidio / Hardcover, **XXL-format**: 30.8 x 39 cm (12.1 x 15.3 in.), 500 pp.
€ 99.99 / $ 125 / £ 69.99 / ¥ 15.000



RENZO PIANO BUILDING WORKSHOP 1966–2005
Ed. Philip Jodidio / Hardcover, **XXL-format**: 30.8 x 39 cm (12.1 x 15.3 in.), 528 pp.
€ 99.99 / $ 125 / £ 69.99 / ¥ 15.000



ARCHITECTURE NOW! VOL. 3
Ed. Philip Jodidio / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



ARCHITECTURE NOW! VOL. 4
Ed. Philip Jodidio / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



New!

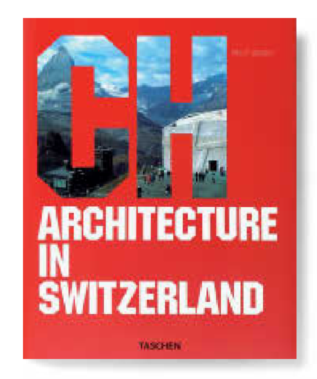
ARCHITECTURE IN FRANCE
Ed. Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



ARCHITECTURE IN JAPAN
Ed. Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



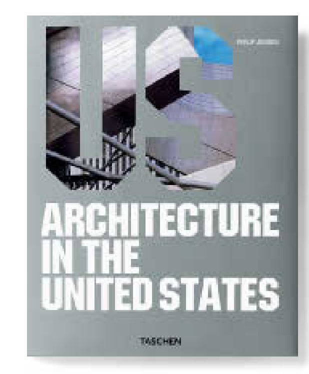
ARCHITECTURE IN THE NETHERLANDS
Ed. Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



ARCHITECTURE IN SWITZERLAND
Ed. Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



ARCHITECTURE IN THE UNITED KINGDOM
Ed. Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



New!

ARCHITECTURE IN THE UNITED STATES
Ed. Philip Jodidio / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900

 “The book does justice to its subject, fully illustrating the breadth of Piano’s vision. A great

Architecture

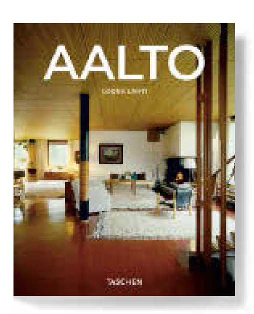
PETER GÖSSEL / info@goesselundpartner.de

Basic Architecture features:
- Each title contains approximately 120 images, including photographs, sketches, drawings, and floor plans
- Introductory essays explore the architect's life and work, touching on family and background as well as collaborations with other architects
- The body presents the most important works in chronological order, with descriptions of client and/or architect wishes, construction problems (why some projects were never executed), and resolutions
- The appendix includes a list of complete or selected works, biography, bibliography and a map indicating the locations of the architect's most famous buildings

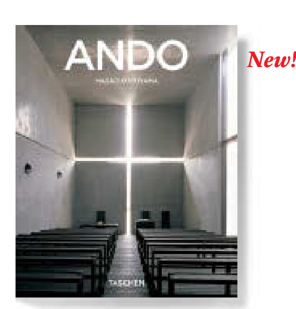
The editor: **Peter Gössel** runs a practice for the design of museums and exhibitions. He is the editor of TASCHEN's monographs on Julius Shulman, R. M. Schindler, John Lautner and Richard Neutra, as well as the editor of the Basic Architecture series.

BASIC ARCHITECTURE SERIES—ALL TITLES
Ed. Peter Gössel / Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

ONLY € 6.99 / $ 9.99
£ 4.99 / ¥ 1.500

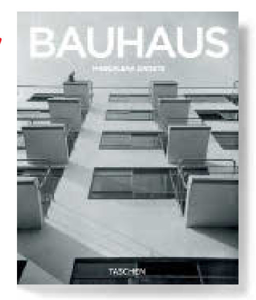


ALVAR AALTO
Louna Lahti

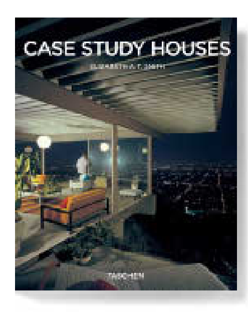


TADAO ANDO
Masa Furuyama

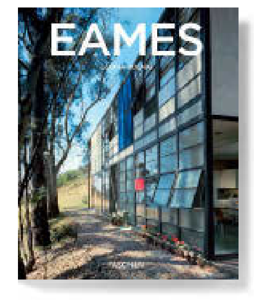
New!



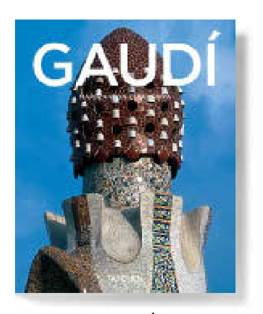
BAUHAUS
Magdalena Droste



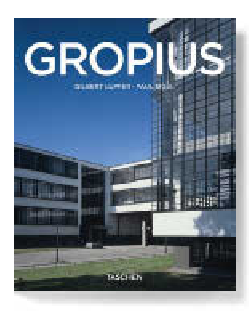
CASE STUDY HOUSES
Elizabeth A.T. Smith



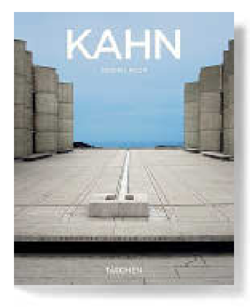
EAMES
Gloria Koenig



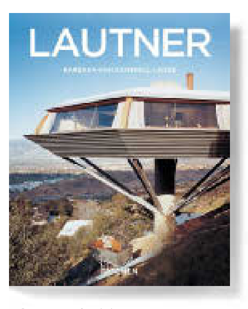
ANTONI GAUDÍ
Maria Antonietta Crippa



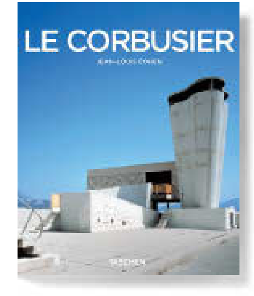
WALTER GROPIUS
Gilbert Lupfer, Paul Sigel



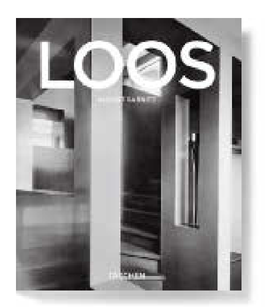
LOUIS ISIDORE KAHN
Joseph Rosa



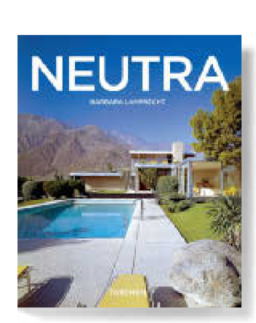
JOHN LAUTNER
Barbara-Ann Campbell-Lange



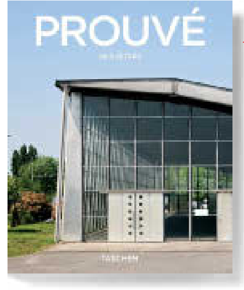
LE CORBUSIER
Jean-Louis Cohen



ADOLF LOOS
August Sarnitz



RICHARD NEUTRA
Barbara Lamprecht



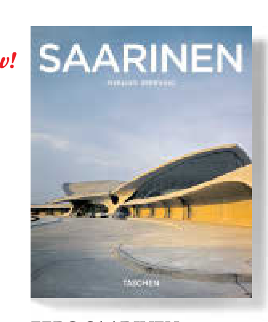
JEAN PROUVÉ
Nils Peters

New!

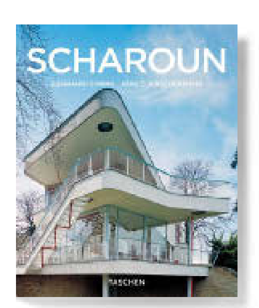


MIES VAN DER ROHE
Claire Zimmermann

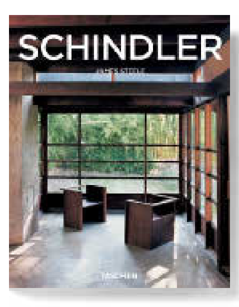
New!



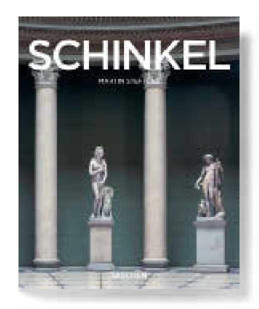
EERO SAARINEN
Pierluigi Serraino



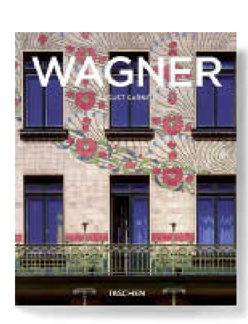
HANS SCHAROUN
Eberhard Syring, Jörg Kirschenmann



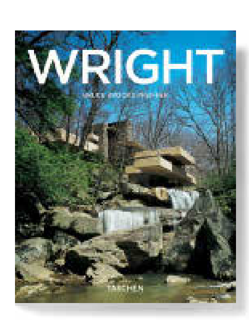
RUDOLF SCHINDLER
James Steele



KARL FRIEDRICH SCHINKEL
Martin Steffens

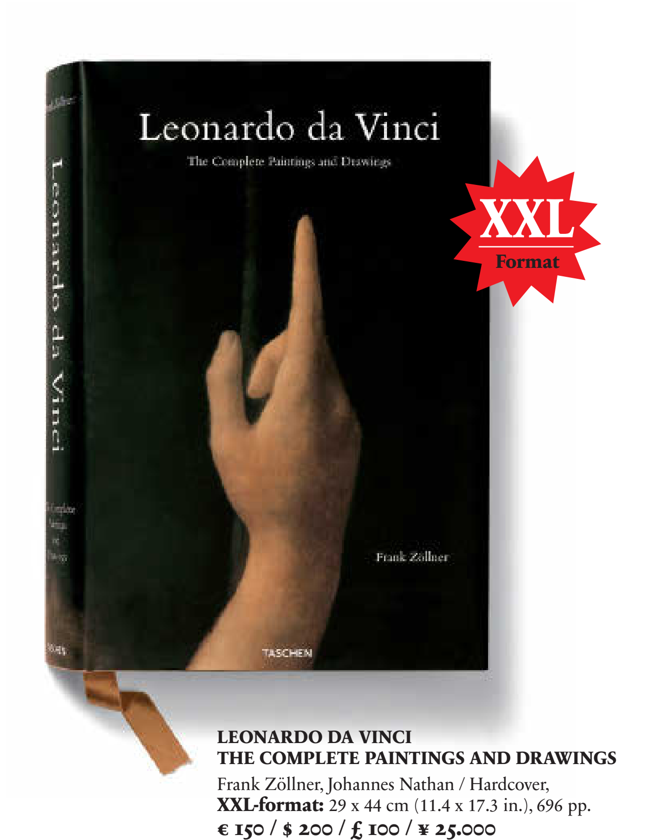


OTTO WAGNER
August Sarnitz



FRANK LLOYD WRIGHT
Bruce Brooks Pfeiffer

PETRA LAMERS-SCHÜTZE / p.lamers-schuetze@taschen.com



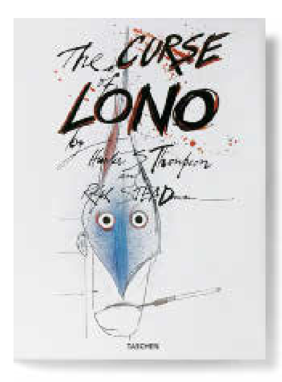
"This is an indispensable vademecum for those interested in contemporary art and the shape of things to come."

—THE ART NEWSPAPER, *London, on* Art Now Vol. 2

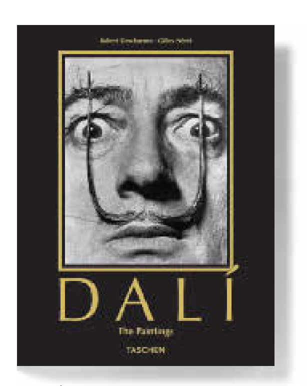
LEONARDO DA VINCI
THE COMPLETE PAINTINGS AND DRAWINGS
Frank Zöllner, Johannes Nathan / Hardcover,
XXL-format: 29 x 44 cm (11.4 x 17.3 in.), 696 pp.
€ 150 / $ 200 / £ 100 / ¥ 25.000



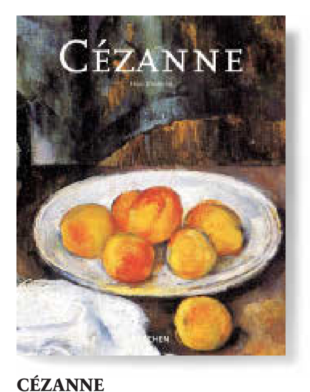
ART NOW. VOL. 2
Ed. Uta Grosenick / Flexi-cover, format:
19.6 x 24.9 cm (7.7 x 9.8 in.), 604 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



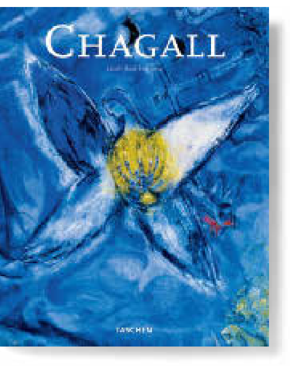
THE CURSE OF LONO
Hunter S. Thompson, Ralph Steadman /
Hardcover, format: 28 x 37.4 cm (11 x 14.7 in.),
208 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



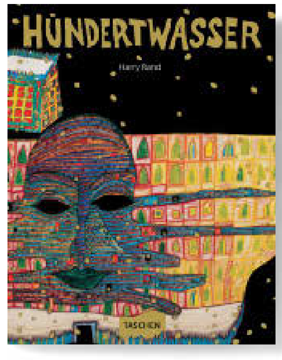
DALÍ. THE PAINTINGS
Robert Descharnes, Gilles Néret / Flexi-cover,
format: 19.6 x 25.8 cm (7.7 x 10.1 in.),
780 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



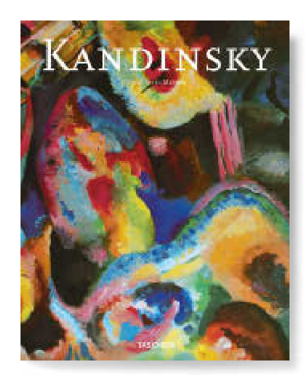
CÉZANNE
Hajo Düchting / Flexi-cover, format:
19.6 x 24.5 cm (7.7 x 9.6 in.), 224 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



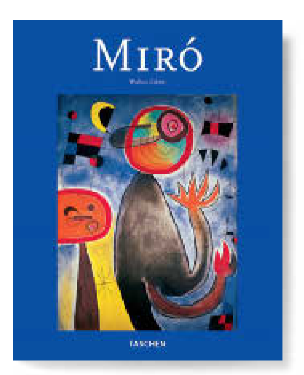
CHAGALL
Jacob Baal-Teshuva / Flexi-cover, format:
19.6 x 24.5 cm (7.7 x 9.6 in.), 280 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



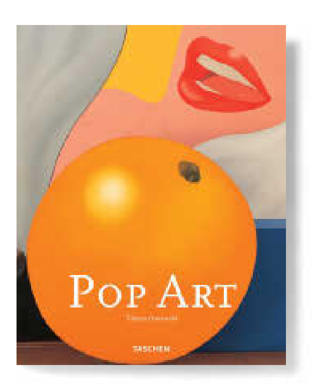
HUNDERTWASSER
Harry Rand / Flexi-cover, format:
19.6 x 24.5 cm (7.7 x 9.6 in.), 200 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



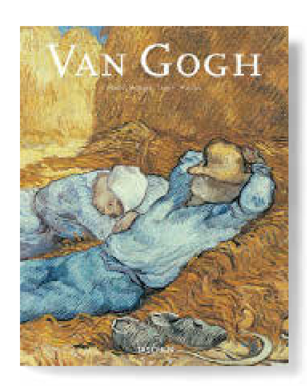
KANDINSKY
Ulrike Becks-Malorny / Flexi-cover, format:
19.6 x 24.5 cm (7.7 x 9.6 in.), 200 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



MIRÓ
Walter Erben / Flexi-cover, format:
19.6 x 24.5 cm (7.7 x 9.6 in.), 240 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



POP ART
Tilman Osterwold / Flexi-cover, format:
19.6 x 24.5 cm (7.7 x 9.6 in.), 240 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



VAN GOGH
Rainer Metzger, Ingo F. Walther / Flexi-cover,
format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 256 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900

 "On the back of 'great art', TASCHEN also publishes underground work with

CHRISTIAN DOMINGUEZ / c.dominguez@taschen.com



COLLECTING CONTEMPORARY

The most talked-about art book of the year

THE ART CRITIC
David Rimanelli

THE ART DEALER
Marianne Boesky
Bruno Brunnet and Nicole Hackert
Sadie Coles
Jeffrey Deitch
Márcia Fortes
Larry Gagosian
Barbara Gladstone
Marc Glimcher
Max Hetzler
Gerd Harry Lybke
Emmanuel Perrotin
Andrea Rosen
Stuart Shave
Iwan Wirth

THE ART CONSULTANT
Diego Cortez
Mark Fletcher
Sanford Heller
Philippe Segalot
Thea Westreich

THE COLLECTOR
Peter Brant
Eli Broad
Francesca von Habsburg
Dakis Joannou
Baroness Marion Lambert
Jean-Pierre Lehmann
Eugenio López
Bernardo Paz
François Pinault
The Judith Rothschild Foundation (Harvey S. Shipley Miller)
Charles Saatchi

THE AUCTION HOUSE EXPERT
Amy Cappellazzo
Simon de Pury
Tobias Meyer

THE MUSEUM PROFESSIONAL: DIRECTORS AND CURATORS
Lisa Dennison
Tom Eccles
Alanna Heiss
Glenn Lowry
Julia Peyton-Jones

THE ART FAIR DIRECTOR
Samuel Keller

"Most impressive of all, press-shy megacollectors like Eli Broad, Peter Brant, Charles Saatchi and Francois Pinault open up about their philosophies and strategies." —W MAGAZINE, *New York*

"Adam Lindemann has collated every conceivable resource that any aspiring collector could want.... This book shows you in great depth how to steer your way around the contemporary art world like a true professional."

—THE GOOD BOOK GUIDE, *London*

"An invaluable collector's education. There is something for art fan, aficionado, and collector alike—all between the covers of one book."

—DAILY TELEGRAPH, *London*







Whether you're an art fan, aficionado, or collector, this completely unique book should be on your required reading list. Like a textbook for a class given by all of the world's leading experts, *Collecting Contemporary* is the one and only book to teach you everything you ever wanted to know about the contemporary art market. The introduction explains the ABCs of buying art on the primary and secondary markets, at auction, and at art fairs, and gives an overview of the world art scene and its social circles. The main body of the book brings together tell-all interviews with the biggest players in the global art market: critics, dealers, consultants, collectors, auction-house experts, and museum curators/directors. Rounding up the book are chapters on the year in art collecting—giving a timeline of the most important annual auctions, exhibitions, fairs, etc. around the world—as well as a glossary of terms every art savvy player should know. The text is illustrated by the work of the hottest artists in today's market, including Matthew Barney, Jean-Michel Basquiat, Damien Hirst, Mike Kelley, Martin Kippenberger, Jeff Koons, Takashi Murakami, Richard Serra, Cindy Sherman, Andy Warhol, Lisa Yuskavage, and many more. These elements add up to the equivalent of an invaluable and privileged real-world collector's education—all between the covers of one book.

The author: **Adam Lindemann** started collecting tribal art as well as works of artists of the '80s before turning to contemporary art, which has been his passion for the past several years. This book was conceived as a short handbook of information and advice for new collectors, but Lindemann's research eventually led him to an international tour of the art world and personal interviews with some of its leading figures. The results are shared with the reader on these pages—along with images of over a hundred artworks that help define the contemporary art market today.

COLLECTING CONTEMPORARY

Adam Lindemann / Softcover + elastic ribbon, format: 16.8 x 22.6 cm (6.6 x 8.9 in.), 300 pp.

ONLY € 24.99 / $ 29.99 £ 16.99 / ¥ 4.900

the same care and attention and most importantly the same context." —LOADED, *London*

PETRA LAMERS-SCHÜTZE / p.lamers-schuetze@taschen.com

The most successful art book series in the world

Nearly 100 titles available in over 20 languages!



 “TASCHEN publications are vital source books for art students

Art—Basic Art

PETRA LAMERS-SCHÜTZE / p.lamers-schuetze@taschen.com

BASIC ART SERIES—ALL TITLES

Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

ONLY € 6.99 / $ 9.99
£ 4.99 / ¥ 1.500



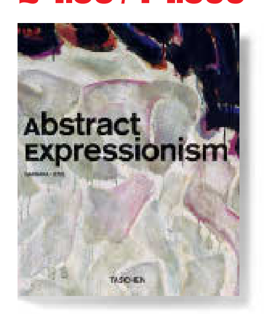
as well as being interesting for the general reader." —FLASH ART, *Milan*

Art—Basic Art Genres

BASIC ART GENRES—ALL TITLES

Ed. Uta Grosenick / Ed. Ingo F. Walther / Softcover, flaps, format: 18.5 x 23 cm (7.3 x 9.1 in.), 96 pp.

ONLY € 6.99 / $ 9.99
£ 4.99 / ¥ 1.500

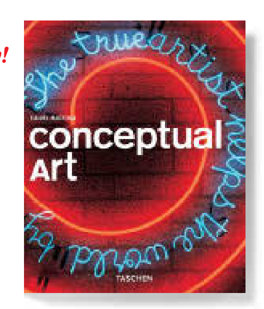


ABSTRACT EXPRESSIONISM
Barbara Hess

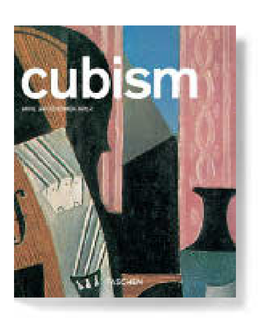


New!

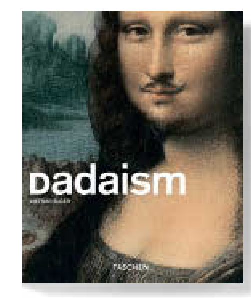
BAROQUE
Andreas Prater, Hermann Bauer



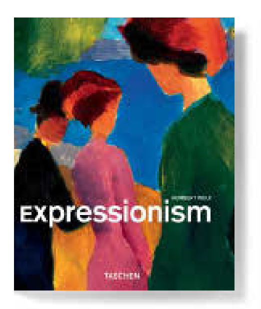
CONCEPTUAL ART
Daniel Marzona



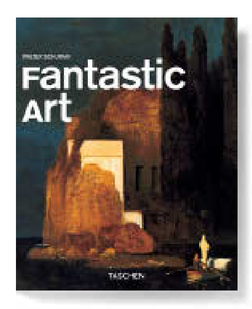
CUBISM
Anne Ganteführer-Trier



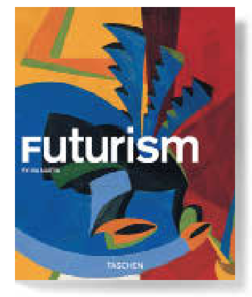
DADAISM
Dietmar Elger



EXPRESSIONISM
Norbert Wolf



FANTASTIC ART
Walter Schurian

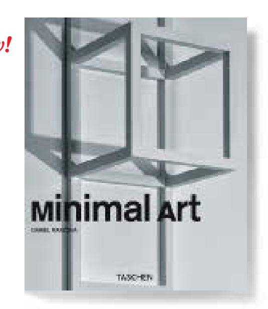


FUTURISM
Sylvia Martin

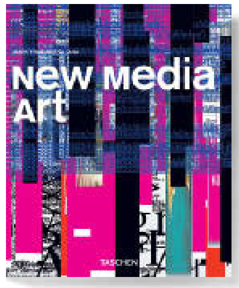


New!

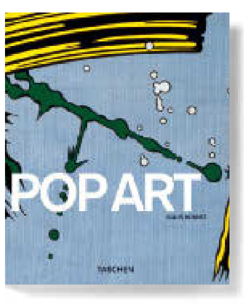
GOTHIC
Matthias Weniger, Robert Suckale



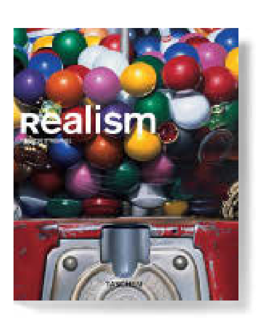
MINIMAL ART
Daniel Marzona



NEW MEDIA ART
Mark Tribe, Reena Jana



POP ART
Klaus Honnef

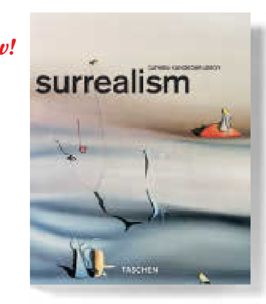


REALISM
Kerstin Stremmel

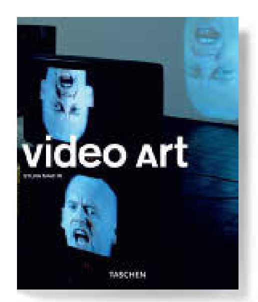


New!

RENAISSANCE
Manfred Wundram



SURREALISM
Cathrin Klingsöhr-Leroy



VIDEO ART
Sylvia Martin

“A huge pictorial punch in tiny packages.”
—NEW YORK MAGAZINE, *on the Basic Art series*

Artists' Editions

FOR MORE INFORMATION ON THESE TITLES
PLEASE VISIT OUR WEBSITE *www.taschen.com*

"… the biggest, heaviest, most radiant thing ever printed – Ali's last victory."

—DER SPIEGEL, *Hamburg*

Below: *The GOAT team, including Muhammad Ali and his wife Lonnie, Howard L. Bingham and Neil Leifer, Angelo Dundee, Hank Kaplan, Leon Gast, at the world's largest book fair, at Frankfurt in October 2003.*

The Champ's Edition: No. 1 – 1,000

- The "Champ's Edition" has a white silk cover with pink lettering.
- Limited to 1,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons.
- Four gallery-quality silver gelatine prints signed by photographer Howard L. Bingham and Muhammad Ali.
- Every "Champ's Edition" comes with the sculpture "Radial Champs" by Jeff Koons in the size 175 x 170 cm (69 x 67 in.), comprising two inflatables and a stool.

The Collector's Edition: No. 1,001 – 10,000

- The "Collector's Edition" shows Ali's torso with pink lettering.
- Limited to 9,000 individually numbered copies, each one signed by Muhammad Ali and Jeff Koons.
- Every "Collector's Edition" comes with the photo-litho "Radial Champs" by Jeff Koons in the size 50 x 40 cm (20 x 16 in.).

GOAT. A TRIBUTE TO MUHAMMAD ALI

Hardcover in a box, **XXL-format**: 50 x 50 cm (19.7 x 19.7 in.), 792 pp.

XXL Format

CHAMP'S EDITION

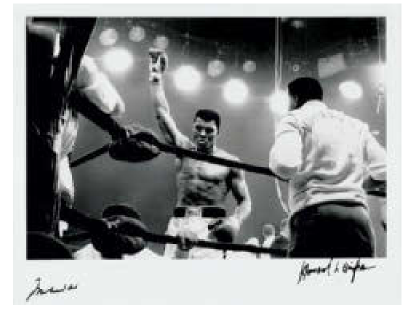
€ 10,000 / $ 12,500 / £ 6,750 / ¥ 1.300.000

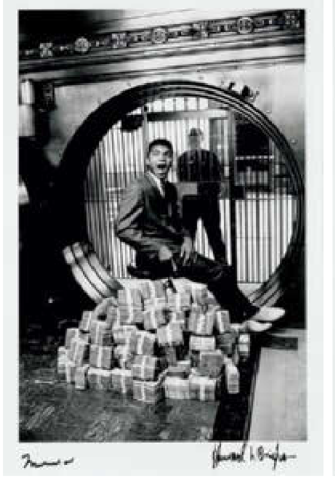
COLLECTOR'S EDITION

€ 3,000 / $ 4,000 / £ 2,000 / ¥ 390.000

www.taschen-goat.com







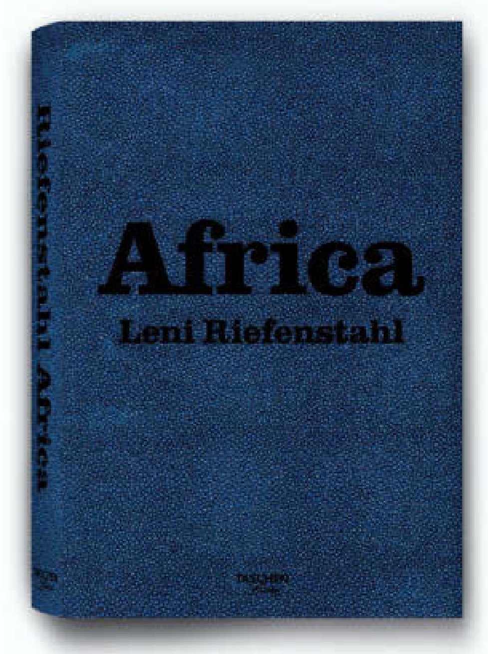


"TASCHEN ist der Verlag für glamouröse Bücher." —IQ STYLE, *Berlin*

Artists' Editions

FOR MORE INFORMATION ON THESE TITLES
PLEASE VISIT OUR WEBSITE *www.taschen.com*





AFRICA. LENI RIEFENSTAHL

Ed. Angelika Taschen / Interview by Kevin Brownlow / **Limited edition of 2,500 copies worldwide, signed and numbered by Leni Riefenstahl** / Hardcover in a box, **XXL-format:** 34.5 x 50 cm (13.4 x 19.7 in.), 564 pp.

€ 2,000 / $ 2,500 / £ 1,350 / ¥ 300.000



ARAKI

Interview by Jérôme Sans / **Limited edition of 2,500 copies worldwide, signed and numbered by Araki** / Hardcover in a box, **XXL-format:** 34.5 x 50 cm (13.4 x 19.7 in.), 636 pp.

€ 2,000 / $ 2,500 / £ 1,350 / ¥ 300.000

*"*Terryworld *is a pastiche of sexuality at its most raw and licentiousness at its finest. It's a brilliant and clever masterpiece."*

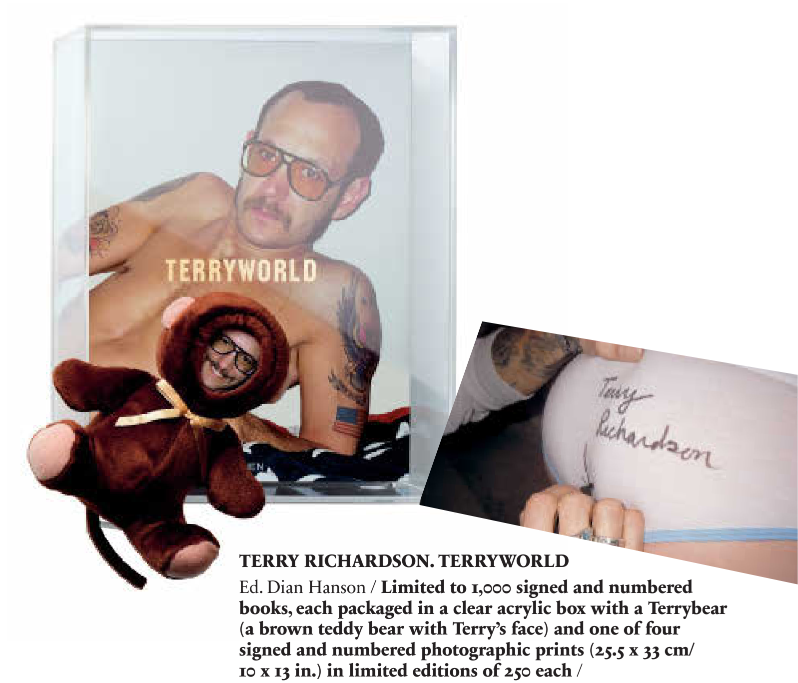
—**CITY MAGAZINE,** ***New York***



CHRISTO AND JEANNE-CLAUDE
THE GATES, CENTRAL PARK, NEW YORK CITY, 1979–2005

The Collector's Edition is limited to 5,000 copies, signed and numbered by the artists, Christo and Jeanne-Claude, as well as their exclusive photographer Wolfgang Volz. Each copy comes with a 24 x 24 cm (9.4 x 9.4 in.) piece of the fabric used for the work of art
Hardcover in a slipcase, format: 27 x 29 cm (10.6 x 11.4 in.), 968 pp., 2,445 illustrations

€ 350 / $ 400 / £ 250 / ¥ 50.000



TERRY RICHARDSON. TERRYWORLD

Ed. Dian Hanson / **Limited to 1,000 signed and numbered books, each packaged in a clear acrylic box with a Terrybear (a brown teddy bear with Terry's face) and one of four signed and numbered photographic prints (25.5 x 33 cm/ 10 x 13 in.) in limited editions of 250 each** / Hardcover, format: 26 x 34 cm (10.2 x 13.4 in.), 288 pp.

€ 500 / $ 600 / £ 350 / ¥ 75.000

"Striking, elegant, compelling photographs ... *Jazzlife*, a mammoth volume docu-

Artists' Editions

FOR MORE INFORMATION ON THESE TITLES
PLEASE VISIT OUR WEBSITE *www.taschen.com*



For more details
please see pp. 40–49

FEATURES:

- Comes with a specially fabricated wood book stand
- XXL-Format: 34.5 x 50 cm (13.4 x 19.7 in.) + 5 fold-outs
- Main book includes 200 pages of diaries and 294 pages of collages
- Original essay by photo critic Owen Edwards
- Companion volume, PB 2: image index with captions for all images from main book, personal photos and early work of the artist, interview with the artist, a facsimile reprint of Beard's 1993 handwritten essay from the sold-out first issue of *Blind Spot* magazine, extensive bibliography, filmography and list of exhibitions
- All color illustrations are color-separated and reproduced in Pan4C, the finest reproduction technique available today, which provides unequalled intensity and color range

PETER BEARD
COLLECTOR'S EDITION, NO. 1–125
PHOTO FAYEL TALL

COLLECTOR'S EDITION NO. 126–250
PHOTO 965 ELEPHANTS

Peter Beard / Eds. Nejma Beard, David Fahey / Design: Ruth Ansel / Text: Owen Edwards, Steven M. L. Aronson / Hardcover + photograph + box + book stand + companion book, format: 34.5 x 50 cm (13.6 x 19.7 in.), 576 pp. + fold-outs + vellum pages

€ 5,000 / $ 6,500 / £ 3,500 / ¥ 750.000

SAVE € 1,000 / $ 1,500
BY ORDERING NOW!
PRE-PUBLICATION PRICES:

€ 4,000 / $ 5,000 / £ 2,800 / ¥ 600.000

PETER BEARD
ART EDITION, NO. 251–2,500

Peter Beard / Eds. Nejma Beard, David Fahey / Design: Ruth Ansel / Text: Owen Edwards, Steven M.L. Aronson / Hardcover + clamshell + book stand + companion book, format: 34.5 x 50 cm (13.6 x 19.7 in.), 576 pp. + fold-outs + vellum pages

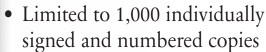
€ 2,000 / $ 2,500 / £ 1,350 / ¥ 300.000

SAVE € 500 / $ 600
BY ORDERING NOW!
PRE-PUBLICATION PRICES:

€ 1,500 / $ 1,900 / £ 1,000 / ¥ 230.000



"This book is a visual feast and includes some of the most striking and expressive jazz photography ever seen..." —JAZZWISE MAGAZINE, *London*



- Limited to 1,000 individually signed and numbered copies
- Every copy comes with four signed and numbered, 50 x 60 cm (19.6 x 23.6 in.) ultrachrome prints
- Book and prints packaged in a cloth-covered box



One out of 4 prints: *Ray Charles with a Raylette, New York City*

WILLIAM CLAXTON. JAZZLIFE

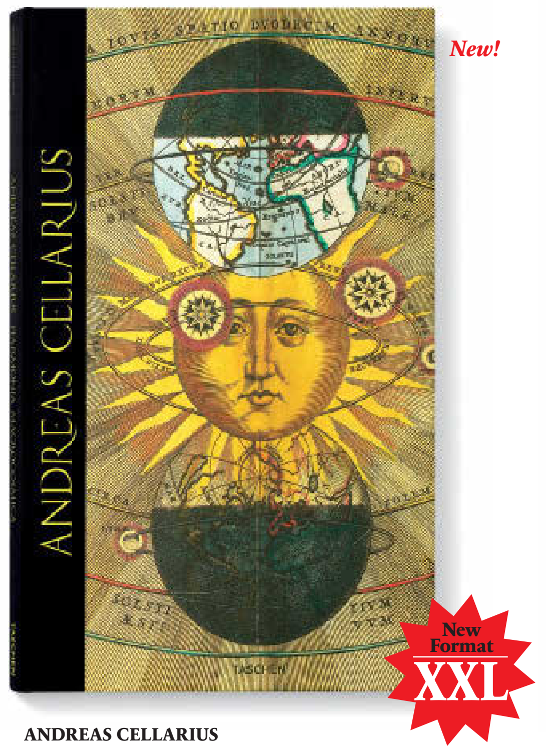
Text: Joachim E. Berendt / Introduction: William Claxton / Hardcover in a cloth-covered box, 4 ultrachrome prints, CD, **XXL-format:** 29.1 x 40.7 cm (11.5 x 16 in.), 696 pp.

€ 1,000 / $ 1,250 / £ 700 / ¥ 150.000

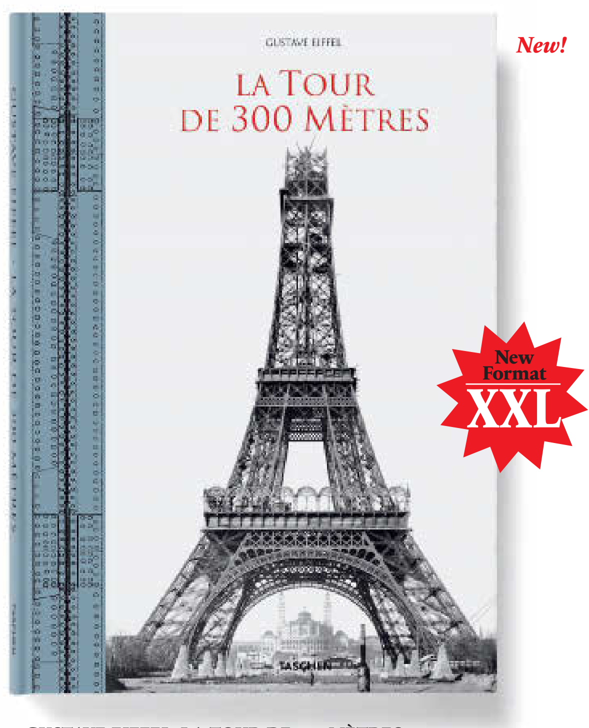
menting, in prose and photos, 'a journey for jazz across'." —THE WALL STREET JOURNAL, *New York, on* Jazzlife

Classics

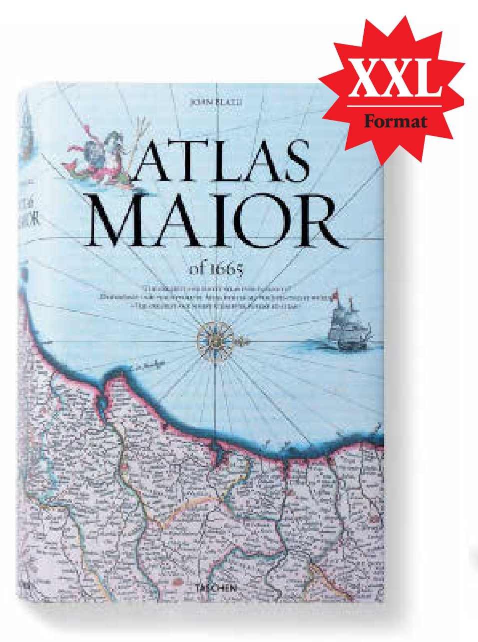
PETRA LAMERS-SCHÜTZE / p.lamers-schuetze@taschen.com



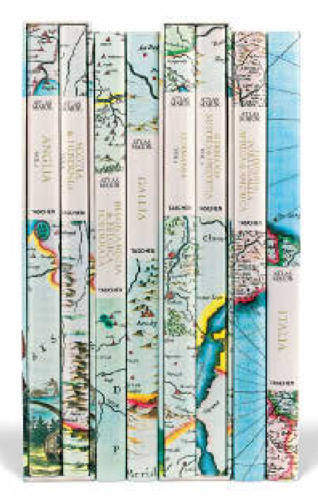
ANDREAS CELLARIUS
HARMONIA MACROCOSMICA OF 1660
THE FINEST ATLAS OF THE HEAVENS
Robert van Gent / Hardcover, **XXL-format:** 32 x 53 cm (12.6 x 20.9 in.), 240 pp.
€ 99.99 / $ 125 / £ 69.99 / ¥ 15.000



GUSTAVE EIFFEL. LA TOUR DE 300 MÈTRES
Bertrand Lemoine / Hardcover, **XXL-format:** 37.5 x 53 cm (14.8 x 20.9 in.), 160 pp.
Text in English, German, French, Spanish, Italian, Portuguese, Dutch and Japanese
€ 99.99 / $ 125 / £ 69.99 / ¥ 15.000

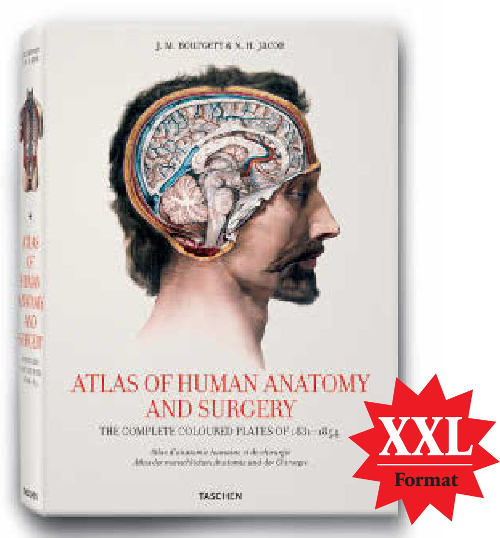


JOAN BLAEU. ATLAS MAIOR OF 1665
Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, 2 fold-outs, 4 folded posters, **XXL-format:** 29 x 44 cm (11.4 x 17.3 in.), 594 pp.
€ 150 / $ 200 / £ 100 / ¥ 25.000



JOAN BLAEU. ATLAS MAIOR OF 1665
Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, format: 25.2 x 38.2 cm (9.9 x 15 in.)
Anglia, Germania—2 volumes in a slipcase, 392 pp. each
€ 49.99 / $ 59.99 / £ 34.99 / ¥ 8.900
Belgica, Gallia, Hispania, Italia—1 volume, 208 pp. each
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

"This is a magnificent addition to the TASCHEN facsimile reprints."
—FORTEANTIMES, *London, on* Atlas of Human Anatomy

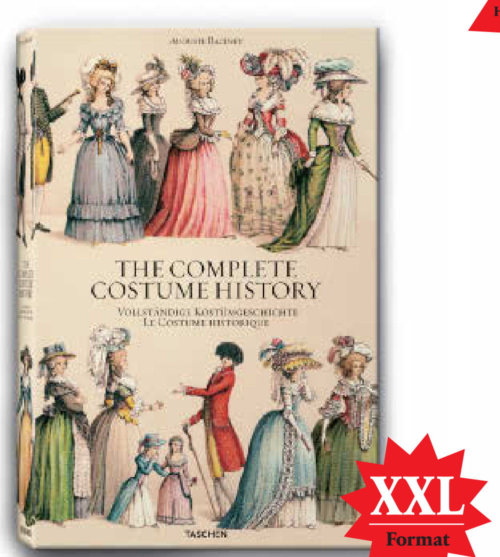


JEAN BAPTISTE MARC BOURGERY
ATLAS OF HUMAN ANATOMY AND SURGERY
Jean-Marie Le Minor / Henri Sick / Hardcover, 6 fold-outs, **XXL-format:** 29 x 40.5 cm (11.4 x 15.7 in.), 714 pp.
€ 150 / $ 200 / £ 100 / ¥ 25.000

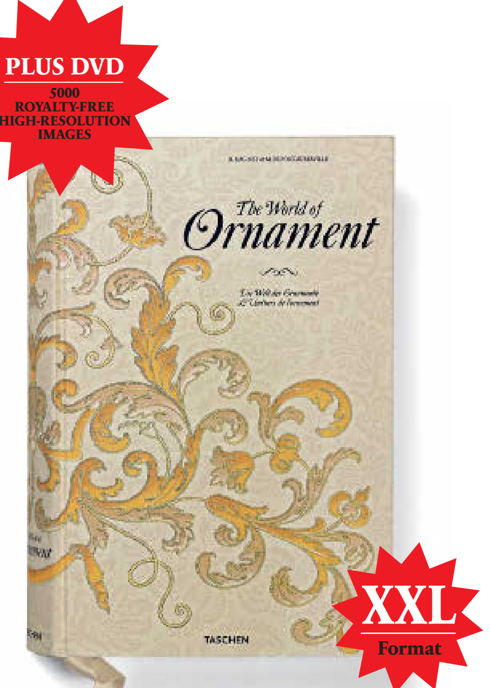
 "The ultimate illustrated luxury is the *Atlas of Human Anatomy and Surgery*, a facsimile

"The essential volume for anyone interested in dress."

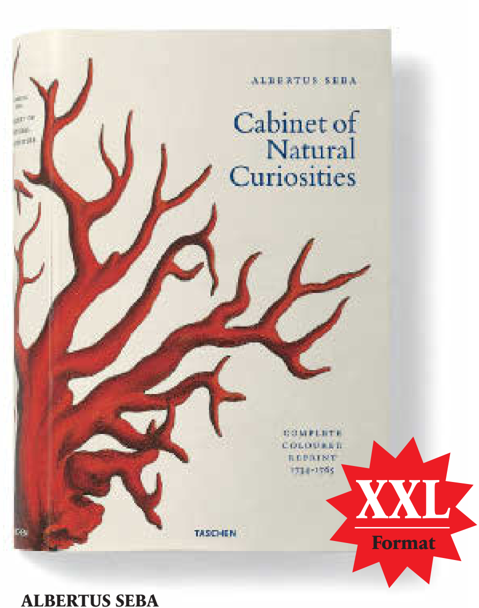
—THE SUNDAY TIMES CULTURE, *London, on* The Complete Costume History



AUGUSTE RACINET.
THE COMPLETE COSTUME HISTORY
Françoise Tétart-Vittu / Hardcover, **XXL-format:** 29 x 44 cm (11.4 x 17.3 in.), 636 pp.
€ 150 / $ 200 / £ 100 / ¥ 25.000



A. RACINET & M. DUPONT-AUBERVILLE
THE WORLD OF ORNAMENT
Introduction: David Batterham / Hardcover + DVD, **XXL-format:** 29 x 44 cm (11.4 x 17.3 in.), 528 pp.
€ 150 / $ 200 / £ 100 / ¥ 25.000



ALBERTUS SEBA
CABINET OF NATURAL CURIOSITIES
Irmgard Müsch, Jes Rust, Rainer Willmann / Hardcover, 6 folded posters, **XXL-format:** 29 x 44 cm (11.4 x 17.3 in.), 636 pp.
€ 150 / $ 200 / £ 100 / ¥ 25.000

"Un parcours qui ne manquera pas d'éveiller ou de stimuler votre fibre artistique. Un ouvrage incontournable pour tous les amoureux de l'art."

—FRANCE2, *Paris, on* The World of Ornament





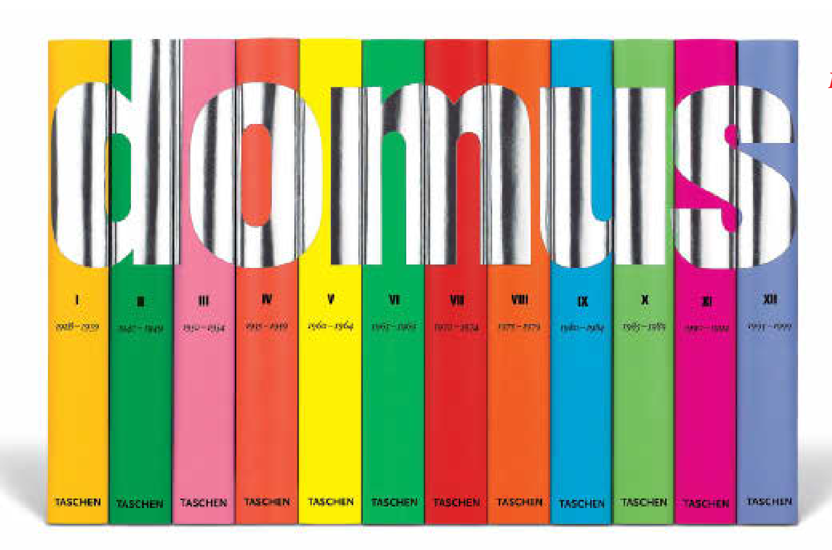
of the most beautiful anatomical treatise in history." —FINANCIAL TIMES MAGAZINE, *London, on* Atlas of Human Anatomy

Design

CHARLOTTE & PETER FIELL / p.fiell@taschen.com
JULIUS WIEDEMANN / j.wiedemann@taschen.com

"A luscious collection of fashion pics with exclusive interviews from the world's best designers..."

—ELLE MAGAZINE, *London, on* Fashion Now 2



New!

DOMUS 1928–1999, VOL. I–XII
Eds. Charlotte & Peter Fiell / Hardcover,
12 vols. + index CD, format: 21.8 x 31.4 cm (8.6 x 12.4 in.),
6,960 pp. (580 pp. each volume)
€ 500 / $ 600 / £ 350 / ¥ 75.000



FASHION NOW 2
Eds. Terry Jones, Susie Rushton / Flexi-cover,
format: 19.5 x 25 cm (7.7 x 9.8 in.), 640 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

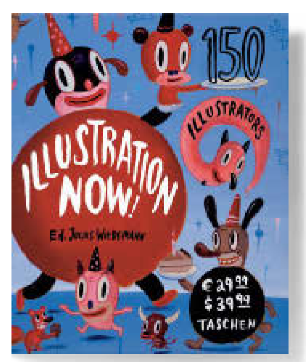
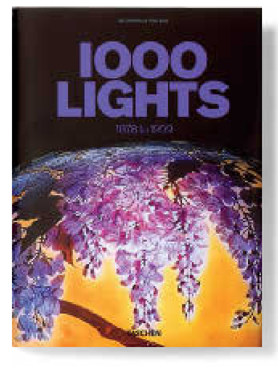
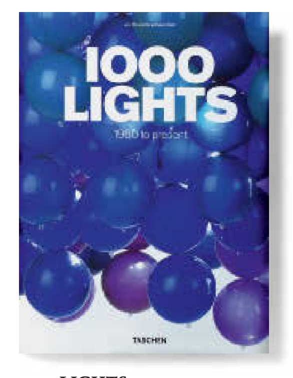


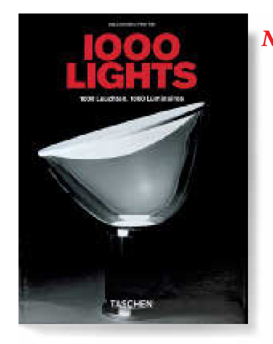
ILLUSTRATION NOW!
Ed. Julius Wiedemann / Flexi-cover,
format: 19.6 x 24.9 cm (7.6 x 9.8 in.), 544 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



1000 LIGHTS
VOL. 1: 1878 TO 1959
Eds. Charlotte & Peter Fiell / Flexi-cover,
format: 19.6 x 26.7 cm (7.7 x 10.5 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



1000 LIGHTS
VOL. 2: 1960 TO PRESENT
Eds. Charlotte & Peter Fiell / Flexi-cover,
format: 19.6 x 26.7 cm (7.7 x 10.5 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

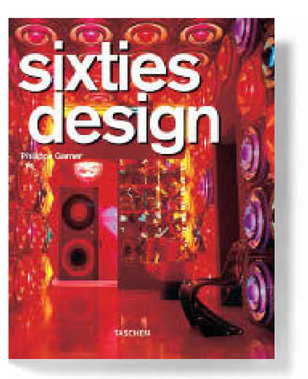


New!

1000 LIGHTS
Eds. Charlotte & Peter Fiell / Flexi-cover, Klotz,
format: 14.5 x 19.5 cm (5.7 x 7.7 in.), 704 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



1000 SIGNS
Ed. Colors Magazine / Flexi-cover, Klotz,
format: 14 x 19.5 cm (5.5 x 7.7 in.), 512 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



SIXTIES DESIGN
Philippe Garner / Flexi-cover, format:
18.4 x 24.5 cm (7.2 x 9.6 in.), 176 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900

"This book could easily make you overdose on visual stimulation."

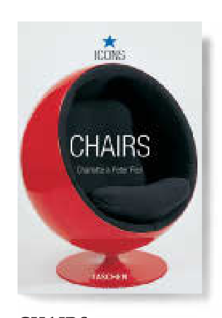
—MANCHESTER CITY LIFE, *Manchester, on* Illustration Now!

 "Every time I go on your site it's sheer agony!—I want to buy

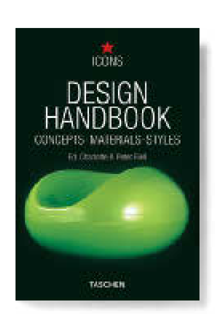
Design—Icons

CHARLOTTE & PETER FIELL / p.fiell@taschen.com
JULIUS WIEDEMANN / j.wiedemann@taschen.com

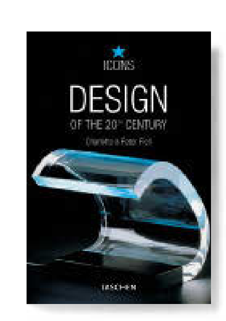
ICONS DESIGN—ALL TITLES
Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
ONLY € 6.99 / $ 9.99
£ 4.99 / ¥ 1.500



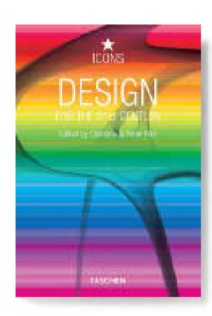
CHAIRS
Charlotte & Peter Fiell



DESIGN HANDBOOK. CONCEPTS, MATERIALS, STYLES
Eds. Charlotte & Peter Fiell

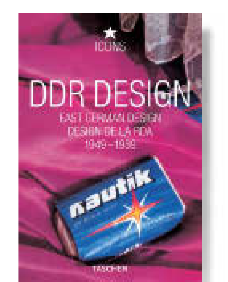


DESIGN OF THE 20th CENTURY
Charlotte & Peter Fiell

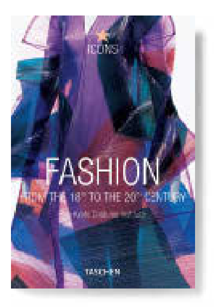


DESIGN FOR THE 21st CENTURY
Eds. Charlotte & Peter Fiell

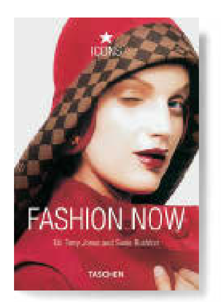
"Attention! Designers and students studying design! Here are fabulous pieces of design with originality and uniqueness from East Germany."
—**MONO MAGAZINE**, ***Tokyo, on*** **DDR Design**



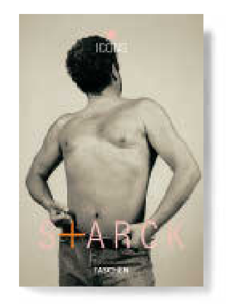
DDR DESIGN 1949–1989
Introduction: Ralf E. Ulrich /
Photos: Ernst Hedler



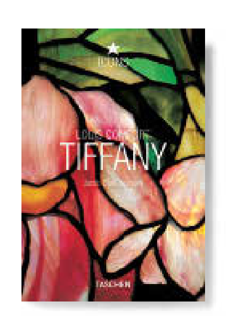
FASHION FROM THE 18TH TO THE 20th CENTURY
The Kyoto Costume Institute



FASHION NOW
Ed. Terry Jones and Susie Rushton



STARCK
Ed Mae Cooper, Pierre Doze,
Elizabeth Laville



LOUIS COMFORT TIFFANY
Jacob Baal-Teshuva

"An excellent source of inspiration when designing a website. Cannot wait for the next edition."
—Reader comment on taschen.com



WEB DESIGN: E-COMMERCE
Ed. Julius Wiedemann

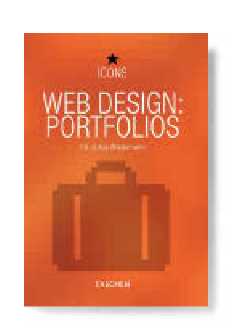


WEB DESIGN: FLASH SITES
Ed. Julius Wiedemann



New!

WEB DESIGN: MUSIC SITES
Ed. Julius Wiedemann



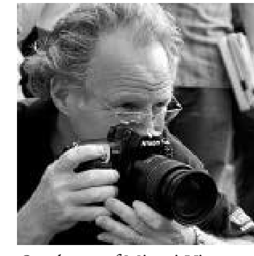
WEB DESIGN: PORTFOLIOS
Ed. Julius Wiedemann

WEB DESIGN: STUDIOS
Ed. Julius Wiedemann

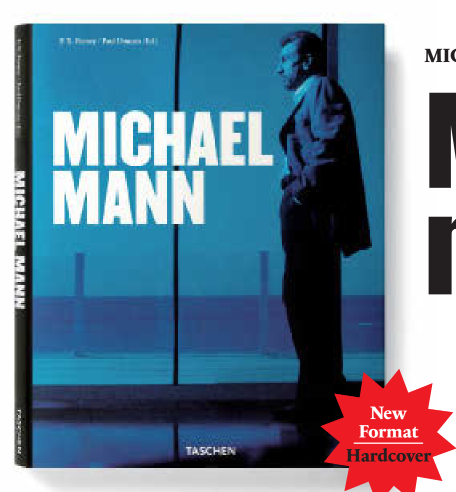
EVERYTHING!!!!!! What can I say. Keep it up." *—Audrey Klesta, France, on taschen.com*



PAUL DUNCAN / p.duncan@taschen.com



On the set of Miami Vice *(2006). Michael Mann with his Nikon D2X. Photo © Michael Mann*



MICHAEL MANN

Mann of many faces

MICHAEL MANN

F. X. Feeney, Michael Mann / Ed. Paul Duncan / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 192 pp.

ONLY € 19.99 / $ 24.99 £ 14.99 / ¥ 3.900











Over the course of the eight feature films he has directed since 1979, Michael Mann has shown himself, time and again, to be a rigorous, honest dramatist, a maker of solid worlds. So much so that in America, at least, he tends to be underrated. The most respectful of his critics often define him (a bit too simply) as a "realist." Certainly, whether the subject is thievery (*The Jericho Mile*, *Thief*, *Heat*), killers (*Manhunter*, *Collateral*), frontier life (*The Last of the Mohicans*), the nuanced struggle between the news media and corporate money (*The Insider*), or that of a celebrated athlete looking to find his life's meaning in a world of bigotry (*Ali*), Mann seeks authenticity above all. Whatever suspense, entertainment value, and emotional or philosophical insight his work may yield rises from a truthfully imagined, painstakingly observed set of human beings and their warring intentions. This book explores Mann's multifaceted œuvre, including his most recent film, *Miami Vice*.

Made with full access to Michael Mann's archives!

The author: **F. X. Feeney** is a screenwriter and critic based in Los Angeles. His film credits include *The Big Brass Ring*, based on a story by Orson Welles, and *Frankenstein Unbound*, directed by Roger Corman, whilst his reviews have appeared in *L.A. Weekly* and other publications. F. X. Feeney is also the author of TASCHEN's *Roman Polanski*.

The editor: **Paul Duncan** has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (*Ark*) and crime fiction (*Crime Time*) before launching a series of small film guides (*Pocket Essentials*). He edits film books for TASCHEN and wrote *Alfred Hitchcock: The Complete Films* and *Stanley Kubrick: The Complete Films*.

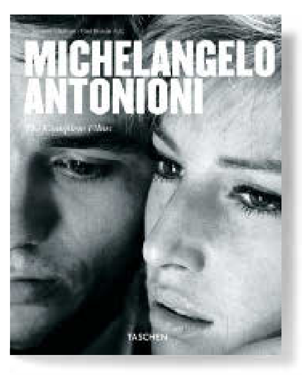
"A delight to leaf through, this has style as well as substance, and



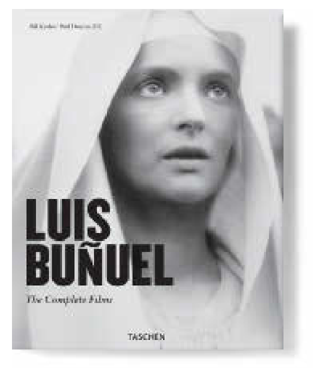
PAUL DUNCAN / p.duncan@taschen.com



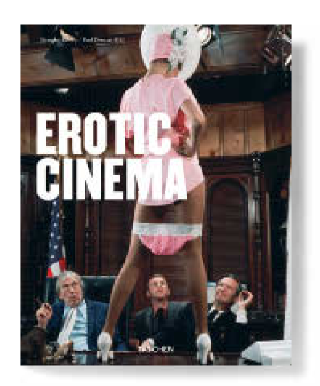
—EMPIRE, *London, on the Film series*



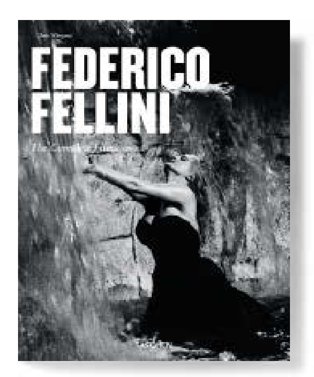
MICHELANGELO ANTONIONI
Seymour Chatman / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



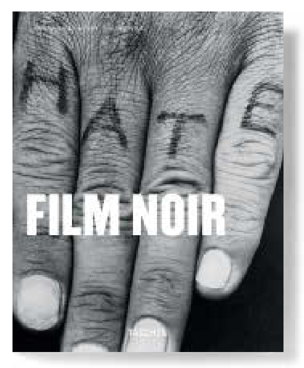
LUIS BUÑUEL
Bill Krohn / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



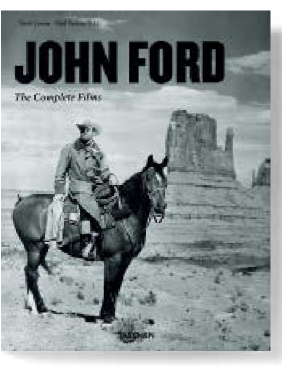
EROTIC CINEMA
Douglas Keesey / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



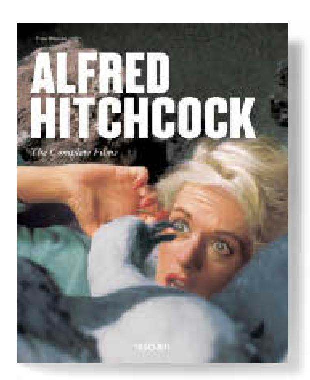
FEDERICO FELLINI
Chris Wiegand / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



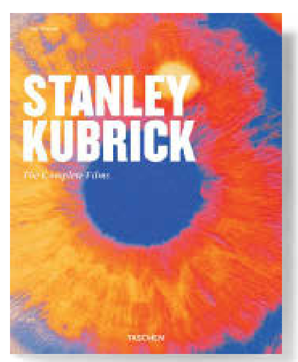
FILM NOIR
Alain Silver, James Ursini / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



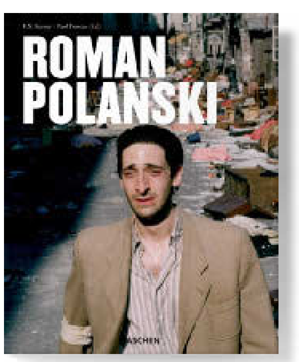
JOHN FORD
Scott Eyman / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



ALFRED HITCHCOCK
Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



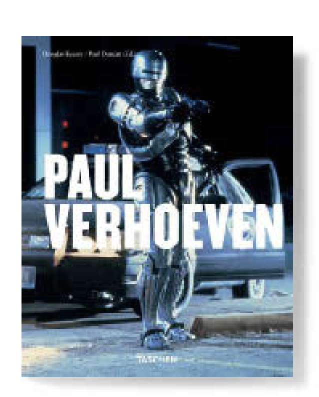
STANLEY KUBRICK
Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



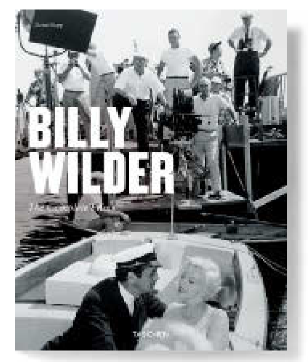
ROMAN POLANSKI
F. X. Feeney / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



FRANÇOIS TRUFFAUT
Robert Ingram / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



PAUL VERHOEVEN
Douglas Keesey / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



BILLY WILDER
Glenn Hopp / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900

"Leur dernier bijou en date est un somptueux ouvrage consacré au réalisateur Paul Verhoeven."

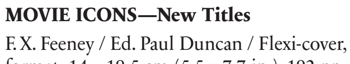
—ADDICT MAGAZINE, *Montreuil, on* Paul Verhoeven

exudes quality on every page." —FILM REVIEW, *London, on* Roman Polanski

PAUL DUNCAN / p.duncan@taschen.com

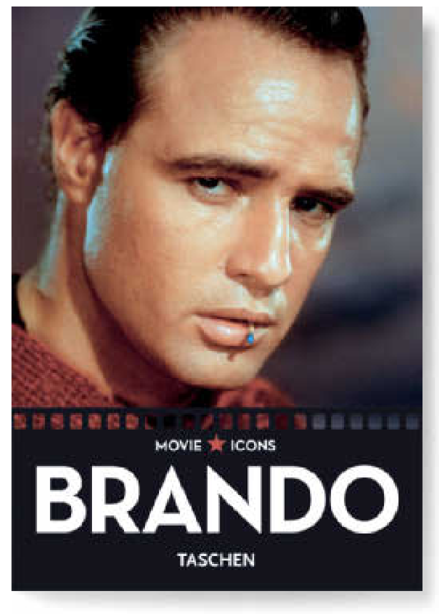
Hollywood heroes

Profiles of the film industry's most outstanding personalities

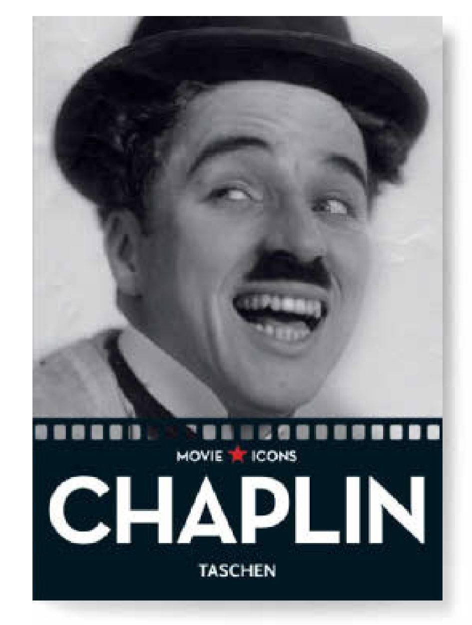


MOVIE ICONS—New Titles
F. X. Feeney / Ed. Paul Duncan / Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.

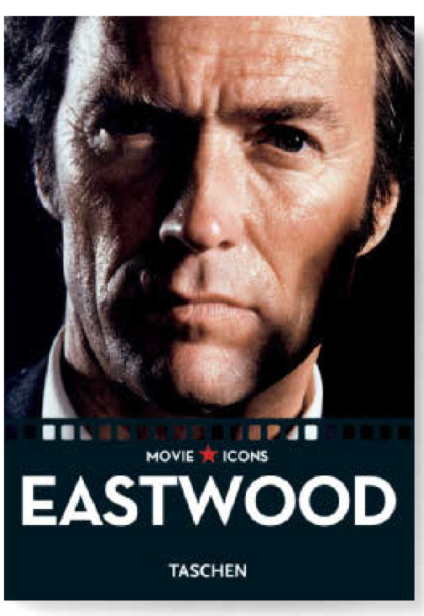
ONLY € 6.99 / $ 9.99
£ 4.99 / ¥ 1.500



MARLON BRANDO
L'enfant terrible
Too many complain that Brando, the greatest actor of his generation, wasted his life in futile rebellions and left far too few masterworks in his wake, especially measured against his potential. Let's be grateful for the little we do have. The actor who starred so unforgettably in *A Streetcar Named Desire*, *The Wild One*, *On the Waterfront*, *The Godfather*, *Apocalypse Now*, and *Last Tango in Paris* certainly owes no apologies to posterity.

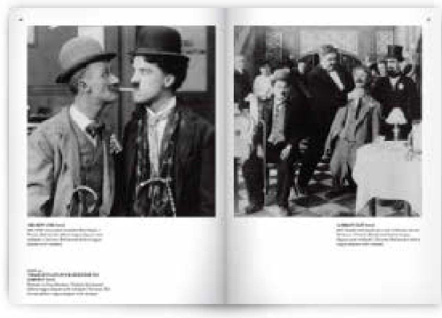


CHARLIE CHAPLIN
The unparalleled career of the Little Tramp
Charles Chaplin's Little Tramp is the supreme icon of motion pictures—still recognized and loved throughout the world, more than 90 years since he first burst onto the screen. The shabby little figure seemed to symbolize the hopes and fears, defeats and optimism of all humanity. Chaplin's supreme gift was to transform his harsh life experiences and knowledge of the human lot into comedy, for which his invention and skill have never been surpassed.



CLINT EASTWOOD
Go ahead, make my day
"I was one of the people who took the hero further away from the white hat. In *A Fistful of Dollars*, you didn't know who was the hero till a quarter of the way through the film, and then you weren't sure; you figured he was the protagonist, but only because everybody else was crappier than he was. I like the way heroes are now. I like them with strengths, weaknesses, lack of virtue."
—*Clint Eastwood*













"I love this collection !! For my first steps in those fields , I could not hope



PAUL DUNCAN / p.duncan@taschen.com

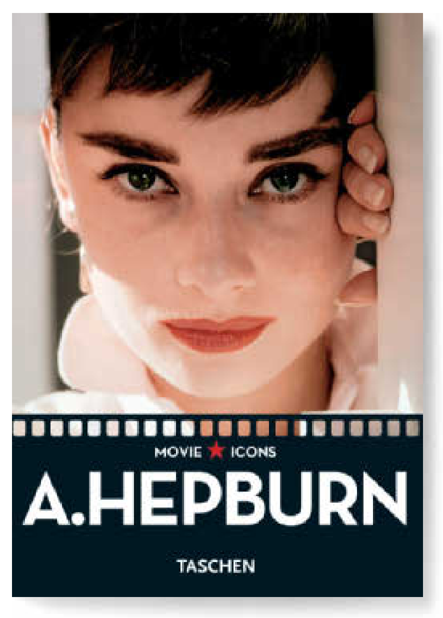
TASCHEN's MOVIE ICONS

The Movies Icons series: People talk about Hollywood glamour, about studios that had more stars than there are in heaven, about actors who weren't actors but were icons. Other people talk about these things, TASCHEN shows you. *Movie Icons* is a series of photo books that feature the most famous movie icons in the history of cinema. These 192-page books are visual biographies of the stars. For each title, series editor Paul Duncan has painstakingly selected approximately 150 high quality enigmatic and sumptuous portraits, colorful posters and lobby cards, rare film stills, and previously unpublished candid photos showing the stars as they really are. These images are accompanied by concise introductory essays by leading film writers; each book also includes a chronology, a filmography, and a bibliography, and is peppered with apposite quotes from the movies and from life.

All the icons in the first 20 books of the series were voted for by over 7,500 TASCHEN readers in a special online poll!

Series editor: **Paul Duncan** has seen lots of films and read lots of comics and books. He wanted to share his enthusiasm for these subjects so he published magazines about comics (*Ark*) and crime fiction (*Crime Time*) before launching a series of small film guides (*Pocket Essentials*). He edits film books for TASCHEN and wrote *Alfred Hitchcock: The Complete Films* and *Stanley Kubrick: The Complete Films*.

Series author: **F. X. Feeney** is a screenwriter and critic based in Los Angeles. His film credits include *The Big Brass Ring*, based on a story by Orson Welles, and *Frankenstein Unbound*, directed by Roger Corman, whilst his reviews have appeared in *L.A. Weekly* and other publications. F.X. Feeney has also written TASCHEN's *Michael Mann* and *Roman Polanski*.

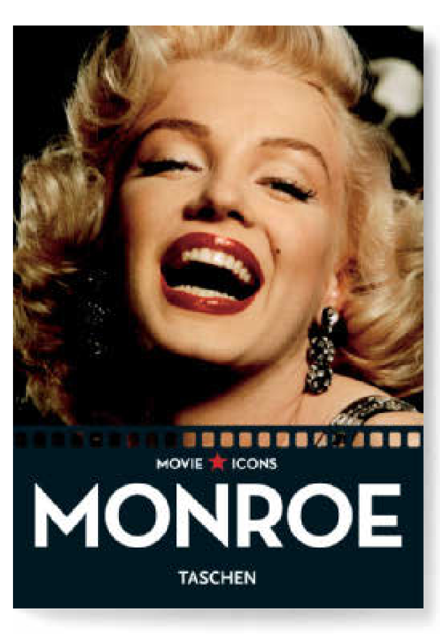


AUDREY HEPBURN
Amazing grace

Her beauty has proved timeless. Equally graceful whether moving or standing still, blessed with a balletic poise, luminous dark eyes, and an exquisite profile a queen might envy, Audrey Hepburn would no doubt have become famous in her youth even if the movies hadn't found her—simply because no selfrespecting camera could resist her. What sets her iconic beauty apart now, for us, more than a decade after she's quit the stage of this life, is that her physicality is oddly secondary. Her extraordinary good looks merely halo a still-living smile.





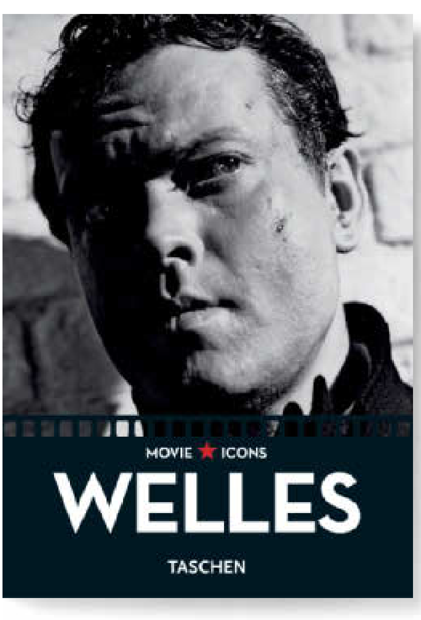


MARILYN MONROE
The iconic bombshell

"Forget everything you think you know about this person," Elia Kazan cautioned, in his autobiography. The icon we cherish under the name Marilyn Monroe was in truth the inspired creation of a smart, voluptuous, star-struck and self-motivated fantasist named Norma Jean Mortenson. A pure product of Hollywood, she abides across time as brightly as two other self-inventors, Charlie Chaplin and Cary Grant. Norma Jean paid a huge price to become Marilyn, yet here she is—still setting the bar high for all other would-be goddesses.







ORSON WELLES
The misunderstood genius

A recognized prodigy at age 10, world famous by age 23, Orson Welles was a triple magician of theater, radio, and film—and by age 25 a promising figure in American politics. President Franklin Roosevelt encouraged him to try a run for the Senate; newspaper tycoon William Randolph Hearst branded him a pariah. But by the time he turned 30, Orson Welles's professional success ended irreversibly; from then until the day he died, he endured ridicule and reproach over what many judged his "failure."





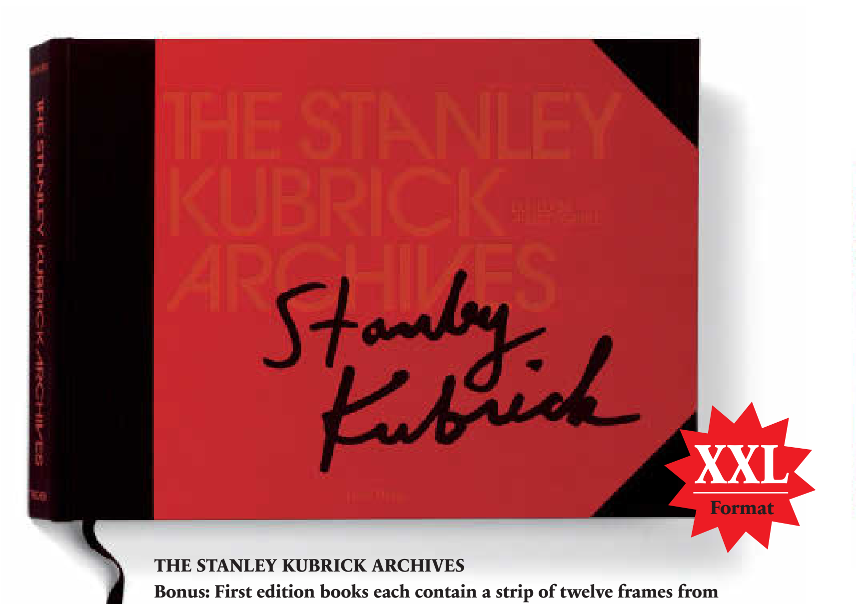
for more ! I mean it is cheap , well-done , simple , complete." *—Souhila, France, on taschen.com*



ALISON CASTLE / c@stle.net
JÜRGEN MÜLLER / umbramsuam@aol.com

“Divided into two parts, this mammoth book is so beautifully put together you’ll want to wash your hands before reading it.”

—TNT, *London*, on The Stanley Kubrick Archives



THE STANLEY KUBRICK ARCHIVES
Bonus: First edition books each contain a strip of twelve frames from 2001: A Space Odyssey cut from a 70 mm print owned by Stanley Kubrick
Ed. Alison Castle / Hardcover, Audio-CD featuring an interview with Stanley Kubrick from 1966, **XXL-format**: 41.1 x 30 cm (16.2 x 11.8 in.), 544 pp.
€ 150 / $ 200 / £ 100 / ¥ 25.000

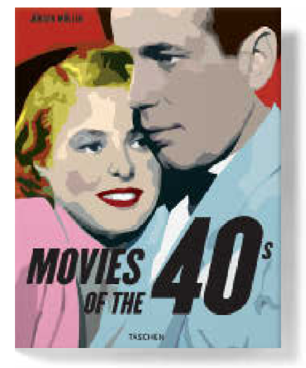
New!

BABEL
A Film by Alejandro González Iñárritu
Photos: Mary Ellen Mark, Patrick Bard, Graciela Iturbide, Miguel Rio Branco / Ed. Maria Hagerman / Hardcover, format: 31 x 24.6 cm (12.2 x 9.7 in.), 304 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

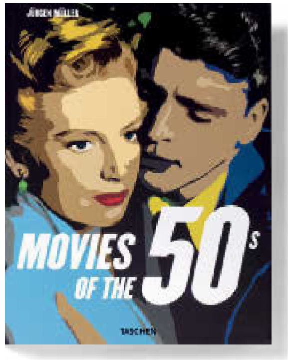


New!

MOVIES OF THE 30s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



MOVIES OF THE 40s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



MOVIES OF THE 50s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

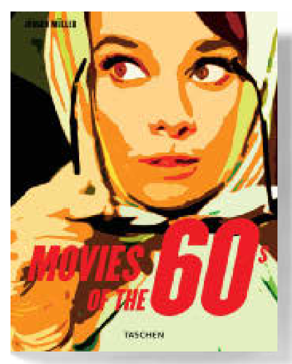


“TASCHEN y Müller continúan con su magnífica serie. Como siempre, derroche gráfico minuciosa información.”

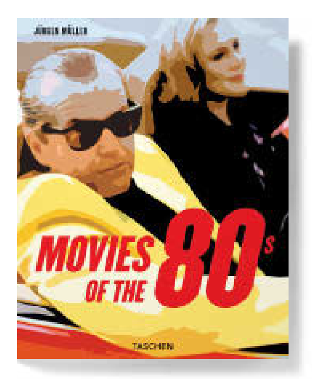
—LA VOZ DE GALICIA, *A Coruña*, on Movies of the 40s

“If you’re a fan of Sixties cinema, this stylish and intelligent guide is a must-have. Printed on luxurious paper, it details in engaging script the most memorable movies of that vibrant decade.”

—THE GOOD BOOK GUIDE, *London*, on Movies of the 60s



MOVIES OF THE 60s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 640 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



MOVIES OF THE 80s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 864 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



MOVIES OF THE 90s
Jürgen Müller / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 800 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

Lifestyle—Icons

ANGELIKA TASCHEN / a.taschen@taschen.com

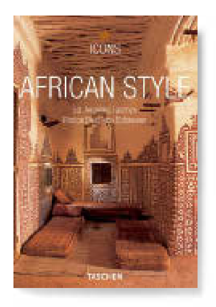
ICONS LIFESTYLE—ALL TITLES

Ed. Angelika Taschen
Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.

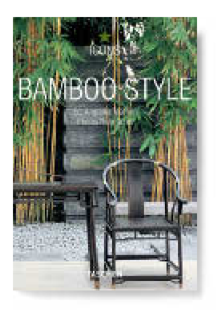
ONLY € 6.99 / $ 9.99
£ 4.99 / ¥ 1.500

"TASCHEN's Icons series offers an image-rich synthesis of a world, style or genre—angels, rock covers, Provençal interiors, the digital world—and does so in inexpensive pocket format."

—SENSO, *Paris*



AFRICAN STYLE
Photos: Deidi von Schaewen



BAMBOO STYLE
Photos: Reto Guntli



BERLIN STYLE
Photos: Eric Laignel / Production: Patricia Parinejad

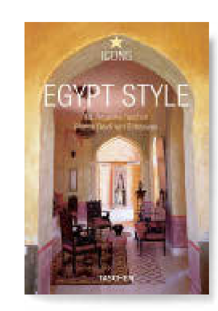


New!

BRUSSELS STYLE



CHINA STYLE
Photos: Reto Guntli



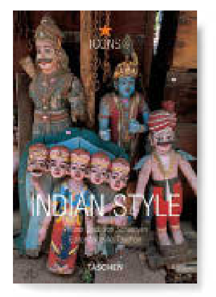
EGYPT STYLE
Photos: Deidi von Schaewen



GREECE STYLE
Photos: René Stoeltie



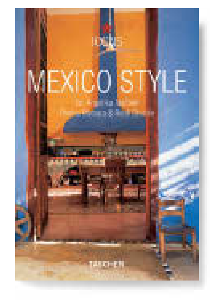
HAVANA STYLE
Photos: Gianni Basso/ Vega MG



INDIAN STYLE
Photos: Deidi von Schaewen



LONDON STYLE
Photos: Simon Upton

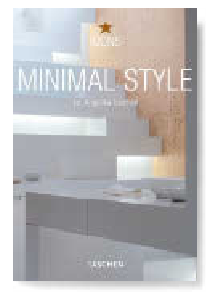


MEXICO STYLE
Photos: René Stoeltie



New!

MIAMI STYLE
Photos: Eric Laignel / Production: Patricia Parinejad



New!

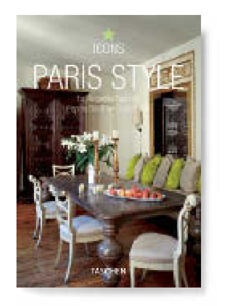
MINIMAL STYLE



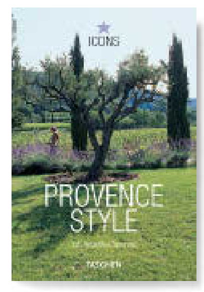
MOROCCO STYLE



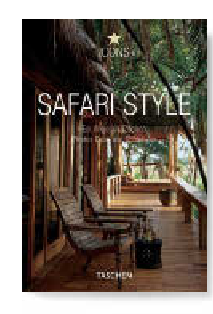
NEW YORK STYLE



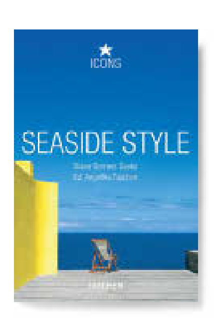
PARIS STYLE
Photos: Deidi von Schaewen



PROVENCE STYLE



SAFARI STYLE
Photos: Deidi von Schaewen



SEASIDE STYLE
Diane Dorrans Saeks



SOUTH AFRICAN STYLE
Photos: Deidi von Schaewen



SWEDEN STYLE



SYDNEY STYLE
Photos: Giorgio Possenti/ Vega MG



New!

TOKYO STYLE
Photos: Reto Guntli



TUSCANY STYLE

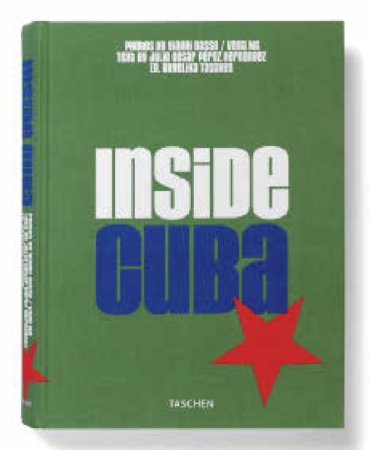
with a focus on those small details that capture the imagination." —SPA MAGAZINE, *Sydney, on Icons Lifestyle series*

Lifestyle

ANGELIKA TASCHEN / a.taschen@taschen.com

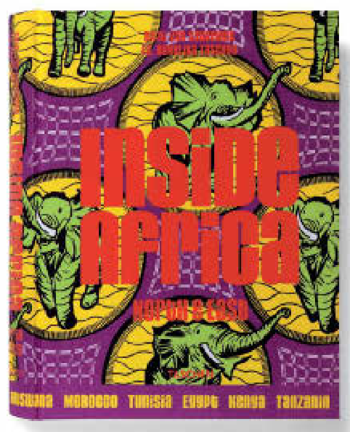
"TASCHEN's Inside series: sumptuous photographic biographies of far-flung places, based on the works of internationally acclaimed travel, design or fashion photographers. No-one but TASCHEN produces books as beautiful as this, and Inside Cuba *might be their best yet."*

—OUTDOOR PHOTOGRAPHY, *London, on* Inside Cuba



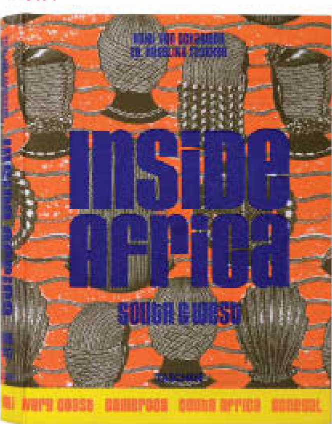
INSIDE CUBA
Photos: Gianni Basso/Vega MG / Text: Julio César Pérez Hernández / Ed. Angelika Taschen / Hardcover, format: 24 x 31.6 cm (9.4 x 12.4 in.), 416 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900

New!



INSIDE AFRICA NORTH AND EAST
Photos: Deidi von Schaewen / Ed. Angelika Taschen / Hardcover, 24 x 31.5 cm (9.4 x 12.4 in.), 448 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900

New!



INSIDE AFRICA SOUTH AND WEST
Photos: Deidi von Schaewen / Ed. Angelika Taschen / Hardcover, 24 x 31.5 cm (9.4 x 12.4 in.), 464 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900

"This is a project that has photographed where real Cubans live."

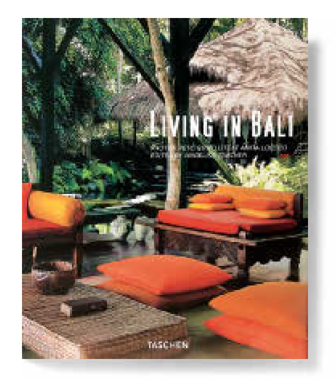
—MIAMI HERALD, *Miami, on* Inside Cuba



"A travel book that inspires instant wanderlust—can't really ask for more than that."

—TNT MAGAZINE, *London, on* Great Escapes Asia

INSIDE ASIA
Photos: Reto Guntli / Text: Sunil Sethi / Ed. Angelika Taschen / Hardcover, 2 volumes, format: 24 x 31.6 cm (9.4 x 12.4 in.), 880 pp.
€ 99.99 / $ 125 / £ 69.99 / ¥ 15.000



LIVING IN BALI
Photos: Reto Guntli / Text: Anita Lococo / Ed. Angelika Taschen / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 200 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900

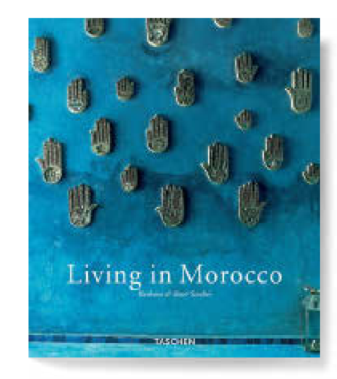
New!



LIVING IN JAPAN
Photos: Reto Guntli / Text: Alex Kerr / Ed. Angelika Taschen / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 200 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900

Living in Mexico

LIVING IN MEXICO
Barbara & René Stoeltie / Ed. Angelika Taschen / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 200 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



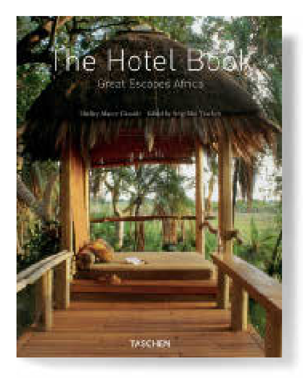
LIVING IN MOROCCO
Barbara & René Stoeltie / Ed. Angelika Taschen / Hardcover, format: 26 x 30.2 cm (10.2 x 11.9 in.), 280 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900

"Your interior books are as good as a visit to those countries. I cannot get enough

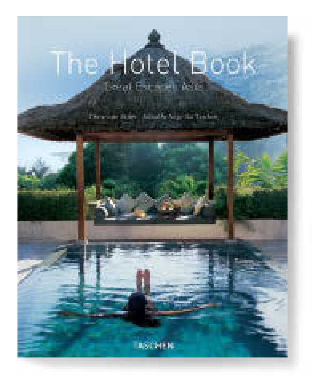
ANGELIKA TASCHEN / a.taschen@taschen.com

"This book mixes gorgeous colour photographs with directions, pricing and contact information. Prepare to be truly inspired."

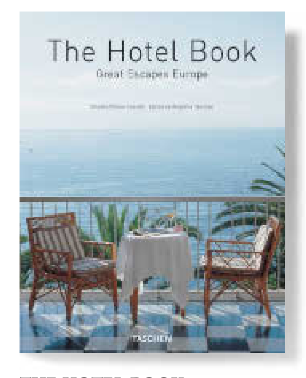
—LIVING NORTH MAGAZINE, *Manchester, on* Great Escapes Europe



THE HOTEL BOOK. GREAT ESCAPES AFRICA
Shelley-Maree Cassidy / Ed. Angelika Taschen / Hardcover, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 400 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

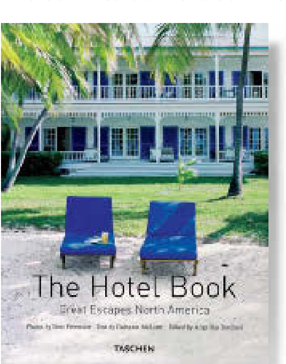


THE HOTEL BOOK. GREAT ESCAPES ASIA
Christiane Reiter / Ed. Angelika Taschen / Hardcover, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 400 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

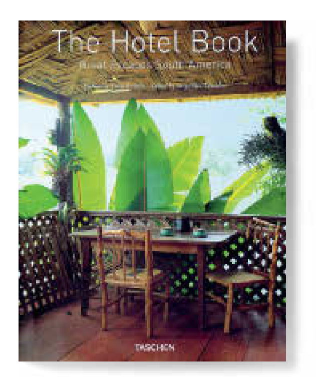


THE HOTEL BOOK. GREAT ESCAPES EUROPE
Shelley-Maree Cassidy / Ed. Angelika Taschen / Hardcover, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 400 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

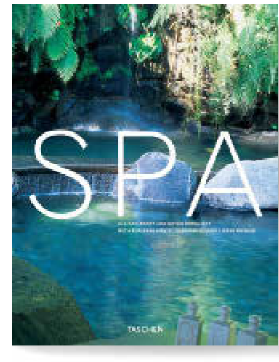
A DEDICATED WEBSITE FOR OUR TRAVEL BOOKS HAS BEEN SET UP TO ALLOW YOU TO BROWSE ALL OF THE HOTEL SELECTIONS ONLINE OR MAKE YOUR BOOKING DIRECTLY. VISIT *www.great-escapes-hotels.com* TO FIND OUT MORE.



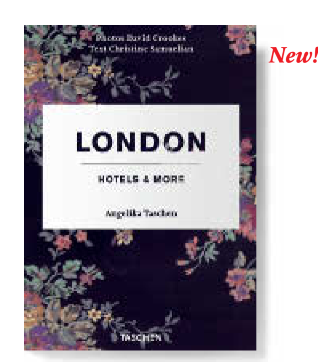
THE HOTEL BOOK. GREAT ESCAPES NORTH AMERICA
Photos: Don Freeman / Text: Daisann McLane / Ed. Angelika Taschen / Hardcover, format: 23.8 x 30.2 cm (9.4 x 11.9 in.), 400 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



THE HOTEL BOOK. GREAT ESCAPES SOUTH AMERICA
Photos: Tuca Reinés / Text: Christiane Reiter / Ed. Angelika Taschen / Hardcover, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 360 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



SPA
Allison Arieff, Bryan Burkhart / Ed. Angelika Taschen / Hardcover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 480 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



New!

LONDON. HOTELS & MORE
Angelika Taschen / Photos: David Crookes / Text: Christine Samuelian / Softcover, format: 17.8 x 24.8 cm (7 x 9.8 in.), 226 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



New!

PARIS. HOTELS & MORE
Angelika Taschen / Photos: Vincent Knapp / Softcover, format: 17.8 x 24.8 cm (7 x 9.8 in.), 226 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900

"Spa is the perfect resource. This beautiful book features nearly 100 dramatic destinations for those who like their luxury wrapped in great design."

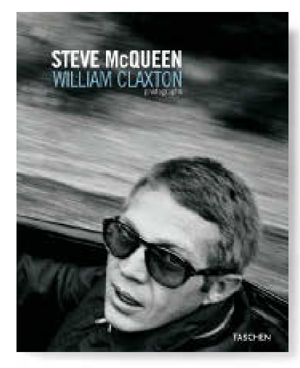
—DWELL, *San Francisco, on* SPA

Photo

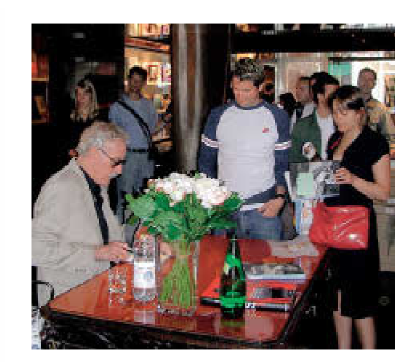
SIMONE PHILIPPI / s.philippi@taschen.com
ERIC KROLL / e.kroll@taschen.com

"This is a hilarious book and an ingenious concept."

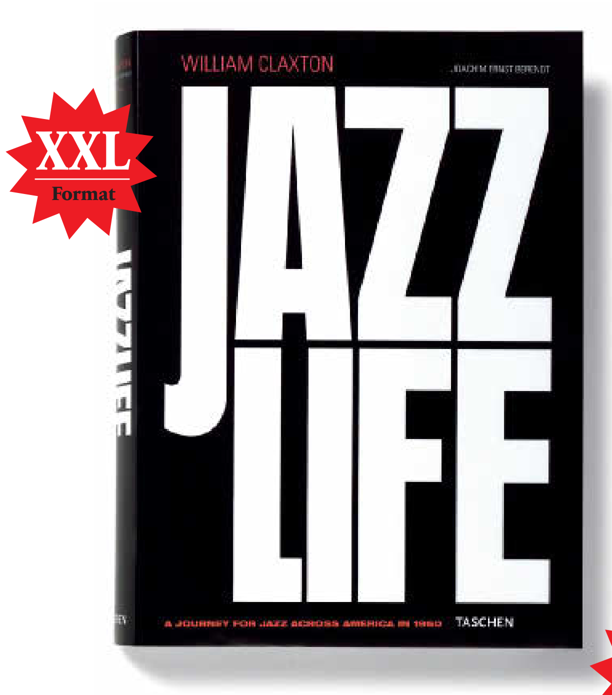
—**AMATEUR PHOTOGRAPHER,** ***London, on* The Frenchman**



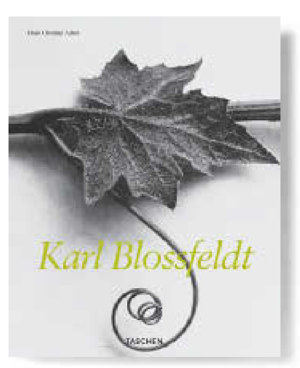
STEVE MCQUEEN
William Claxton / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



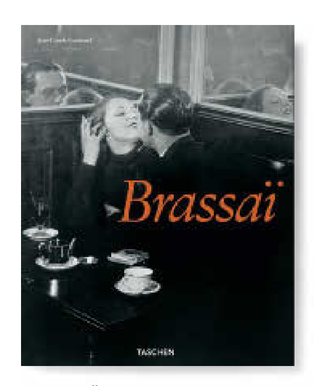
Book signing with William Claxton at TASCHEN Store, Paris, 2005



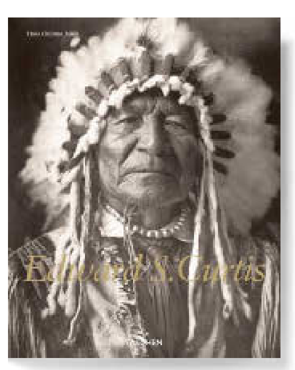
WILLIAM CLAXTON. JAZZLIFE
Text: Joachim E. Berendt / Introduction: William Claxton / Hardcover, CD, **XXL-format**: 29.1 x 40.7 cm (11.5 x 16 in.), 696 pp.
€ 150 / $ 200 / £ 100 / ¥ 25.000



KARL BLOSSFELDT
Hans Christian Adam / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 256 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



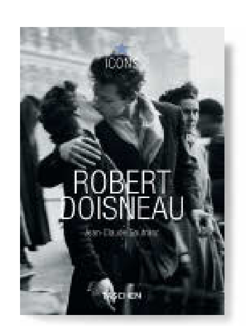
BRASSAÏ
Jean-Claude Gautrand / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



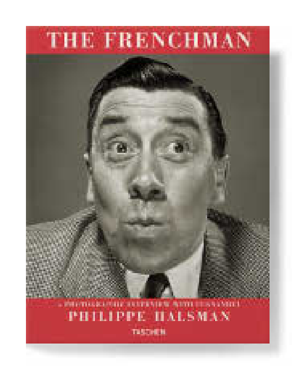
EDWARD S. CURTIS
Hans Christian Adam / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 240 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900



DIANA, PRINCESS OF WALES
Photos: Mario Testino / Ed. Patrick Kinmonth / Hardcover, format: 26.4 x 29.7 cm (10.4 x 11.7 in.), 144 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



ROBERT DOISNEAU
Jean-Claude Gautrand / Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 4.99 / ¥ 1.500



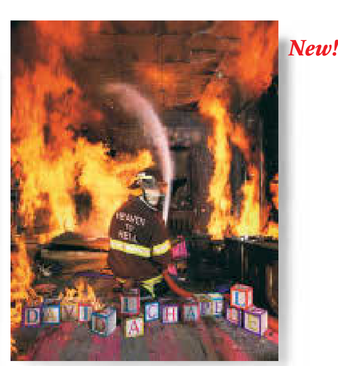
THE FRENCHMAN
A photographic interview with Fernandel / Introduction by Art Buchwald / Photos and interview: Philippe Halsman / Hardcover, format: 17.5 x 23.5 cm (6.9 x 9.2 in.), 108 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900

New!



**BURTON HOLMES TRAVELOGUES
THE GREATEST TRAVELER OF HIS TIME**
Ed. Genoa Caldwell / Hardcover, format: 30.5 x 26 cm (12 x 10.2 in.), 368 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900

New!



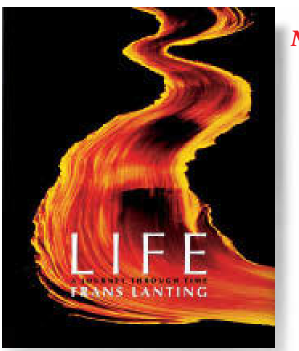
**LACHAPELLE
HEAVEN TO HELL**
Hardcover + Box, format: 27.8 x 35.5 cm (10.9 x 14 in.), 344 pp.
€ 49.99 / $ 59.99 / £ 34.99 / ¥ 8.900

 "Superbly produced books which democratize 'world

Photo

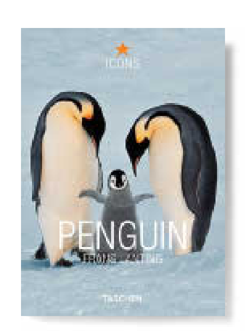
SIMONE PHILIPPI / s.philippi@taschen.com
ERIC KROLL / e.kroll@taschen.com

"If the cover shot is anything to go by, A Gun For Hire *is one classy text. It houses some of the most stunning fashion shoots ever seen."* —FASHION JOURNAL, *Sydney*

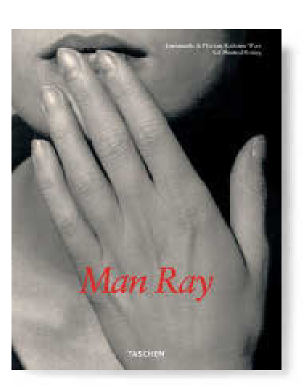


New!

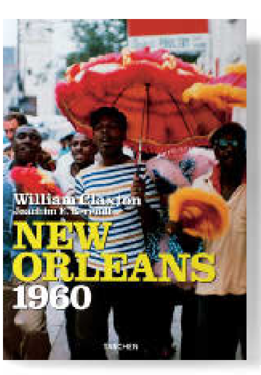
LIFE – A JOURNEY THROUGH TIME
Frans Lanting / Ed. Christine Eckstrom / Hardcover, format: 29 x 36 cm (11.4 x 14.2 in.), 304 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



PENGUIN. FRANS LANTING
Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 4.99 / ¥ 1.500

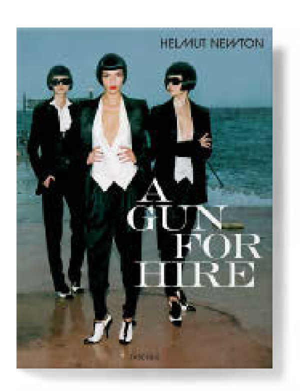


MAN RAY
Emmanuelle de l'Ecotais / Ed. Manfred Heiting / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 224 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900

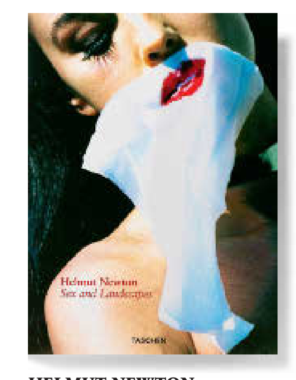


New!

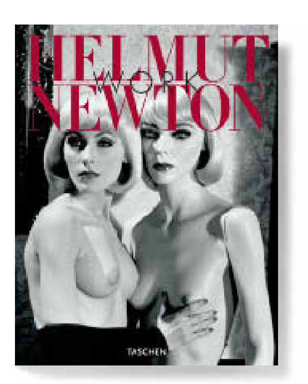
NEW ORLEANS 1960
Ed. William Claxton / Text: Joachim E. Berendt / Hardcover, format: 20.7 x 28.9 cm (8.1 x 11.4 in.), 192 pages
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



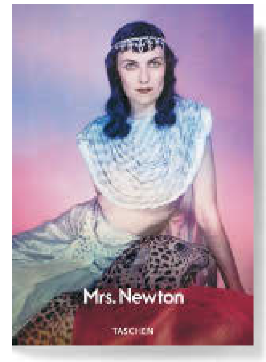
HELMUT NEWTON
A GUN FOR HIRE
Ed. June Newton / Laminated cover, format: 23 x 30.5 cm (9 x 12 in.), 216 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



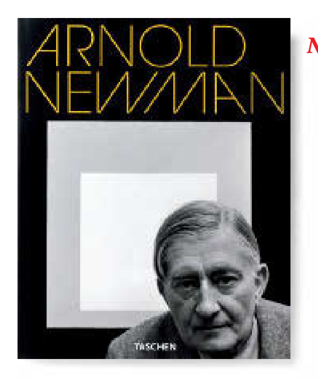
HELMUT NEWTON
SEX AND LANDSCAPES
Ed. June Newton / Text: Philippe Garner / Hardcover, format: 24.5 x 32.5 cm (9.6 x 12.8 in.), 112 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



HELMUT NEWTON
WORK
Text: Françoise Marquet / Ed. Manfred Heiting / Hardcover, format: 24 x 31 cm (9.4 x 12.2 in.), 280 pp.
€ 29.99 / $ 39.99 / £ 24.99 / ¥ 5.900



MRS. NEWTON
June Newton / Hardcover, format: 21 x 29.3 cm (8.5 x 11.5 in.), 264 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



New!

ARNOLD NEWMAN
Philip Brookman / Hardcover, format: 23.1 x 28.9 cm (9.1 x 11.4 in.), 280 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900

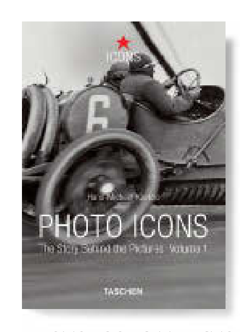


PHOTO ICONS. THE STORY BEHIND THE PICTURES. VOL. 1
Hans-Michael Koetzle / Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 4.99 / ¥ 1.500

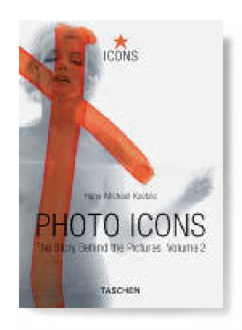
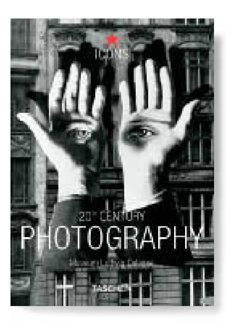


PHOTO ICONS. THE STORY BEHIND THE PICTURES. VOL. 2
Hans-Michael Koetzle / Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 4.99 / ¥ 1.500



20th CENTURY PHOTOGRAPHY
Museum Ludwig Cologne / Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 4.99 / ¥ 1.500

photography' in a unique way." —PHOTO TECHNIK INTERNATIONAL, *Hamburg*

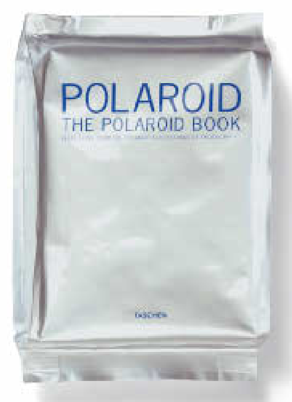
Photo

SIMONE PHILIPPI / s.philippi@taschen.com
ERIC KROLL / e.kroll@taschen.com

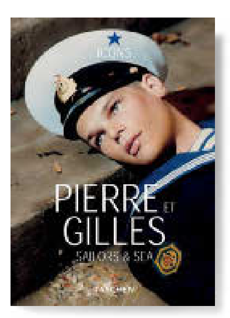
"A more beautiful book about the world would be very hard to find."
—FRANKFURTER ALLGEMEINE ZEITUNG, *Frankfurt, on* Uwe Ommer. Transit



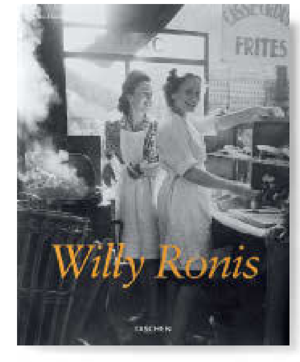
UWE OMMER. TRANSIT
AROUND THE WORLD IN 1000 FAMILIES
Uwe Ommer / Hardcover, format: 29 x 29 cm (11.4 x 11.4 in.), 720 pp.
€ 49.99 / $ 59.99 / £ 34.99 / ¥ 8.900



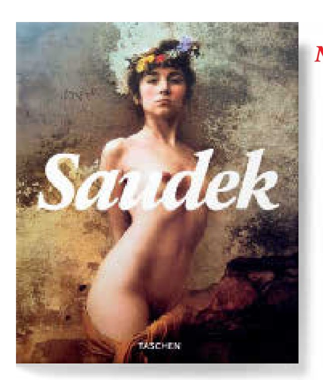
THE POLAROID BOOK
Barbara Hitchcock / Ed. Steve Crist / Hardcover in a silver foil, format: 17.5 x 21.5 cm (6.9 x 8.5 in.), 400 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



PIERRE ET GILLES. SAILORS & SEA
Icons, Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
€ 6.99 / $ 9.99 / £ 4.99 / ¥ 1.500



WILLY RONIS
Jean-Claude Gautrand / Agence Rapho / Flexi-cover, format: 23.1 x 28.9 cm (9.1 x 11.3 in.), 192 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



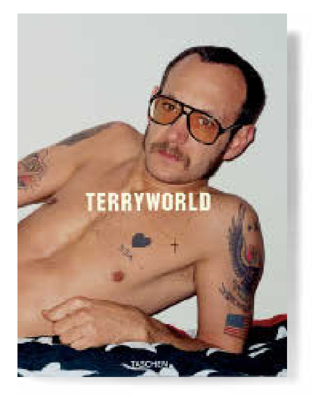
SAUDEK
Daniela Mrázková / Hardcover, format: 28 x 33.3 cm (11 x 13.1 in.), 440 pp.
€ 49.99 / $ 59.99 / £ 34.99 / ¥ 8.900



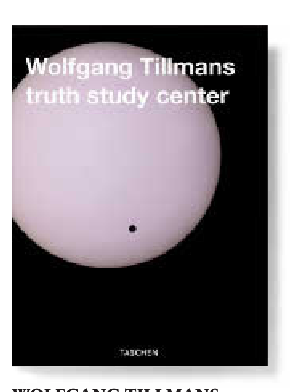
SIEFF
Jeanloup Sieff / Hardcover, format: 25.5 x 34.6 cm (10 x 13.6 in.), 288 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



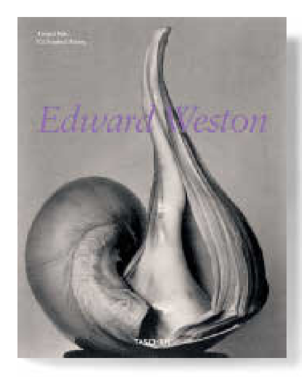
ROY STUART. THE FOURTH BODY
Preface: Dian Hanson / Hardcover, book + DVD, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 280 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



TERRY RICHARDSON. TERRYWORLD
Ed. Dian Hanson / Hardcover, format: 26 x 34 cm (10.2 x 13.4 in.), 288 pp.
€ 49.99 / $ 59.99 / £ 34.99 / ¥ 8.900



WOLFGANG TILLMANS
truth study center
Minoru Shimizu / Ed. Wolfgang Tillmans / Softcover, format: 22.5 x 30 cm (8.8 x 11.8 in.), 220 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



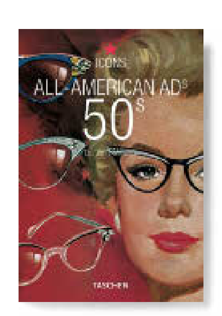
EDWARD WESTON
Terence Pitts / Ed. Manfred Heiting / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 224 pp.
€ 14.99 / $ 19.99 / £ 9.99 / ¥ 2.900

 "Un livre tout en instantanéité. Nostalgique et magique. Comme un Polaroïd qui

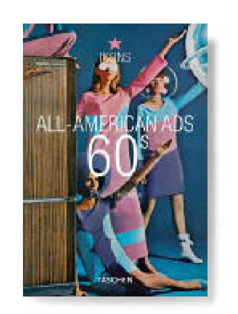
Pop Culture—Icons

JIM HEIMANN / j.heimann@taschen.com
JULIUS WIEDEMANN / j.wiedemann@taschen.com

ICONS POP CULTURE—ALL TITLES
Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 192 pp.
ONLY € 6.99 / $ 9.99
£ 4.99 / ¥ 1.500

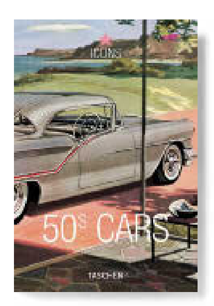


ALL-AMERICAN ADS 50s
Ed. Jim Heimann

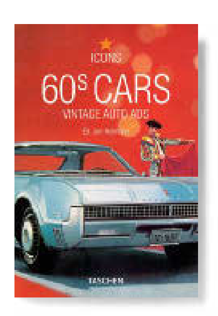


ALL-AMERICAN ADS 60s
Ed. Jim Heimann

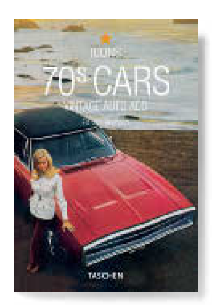
"A nostalgic tribute to one of America's favorite holidays."
—Readers comment on **Halloween**, *taschen.com*



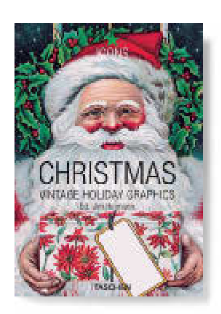
50s CARS
Text: Tony Thacker /
Ed. Jim Heimann



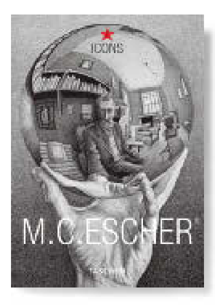
60s CARS
Text: Tony Thacker /
Ed. Jim Heimann



70s CARS
Text: Tony Thacker /
Ed. Jim Heimann

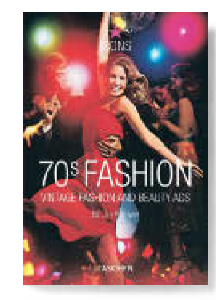


CHRISTMAS
Text: Steven Heller /
Ed. Jim Heimann

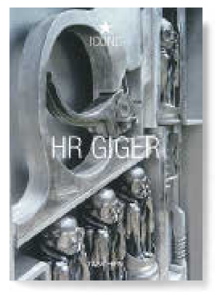


M.C. ESCHER
Ed. Marc Veldhuysen

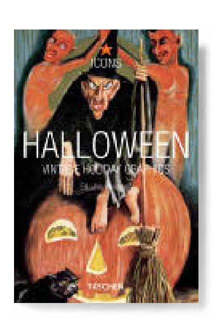
New!



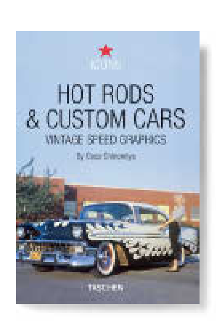
70s FASHION
Text: Laura Schooling /
Ed. Jim Heimann



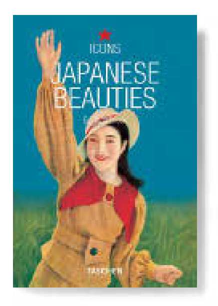
HR GIGER



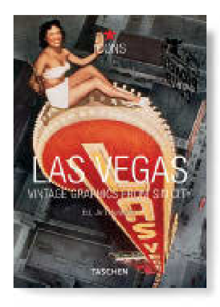
HALLOWEEN
Text: Steven Heller /
Ed. Jim Heimann



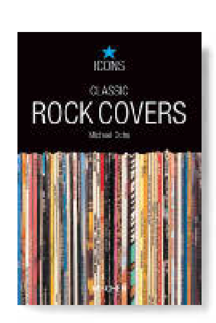
HOT RODS & CUSTOM CARS
Text: Tony Thacker /
Ed. Coco Shinomiya



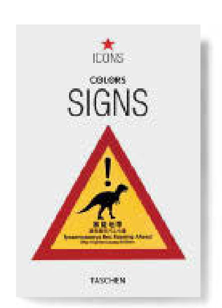
JAPANESE BEAUTIES
Ed. Alex Gross



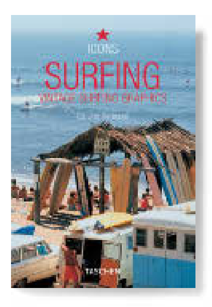
LAS VEGAS
Text: W. R. Wilkerson III /
Ed. Jim Heimann



CLASSIC ROCK COVERS
Michael Ochs



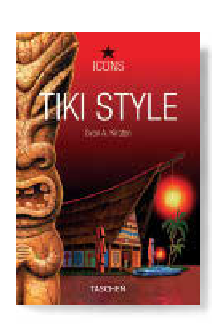
SIGNS
Ed. Colors



SURFING
Ed. Jim Heimann



TATTOOS
Henk Schiffmacher



TIKI STYLE
Sven A. Kirsten



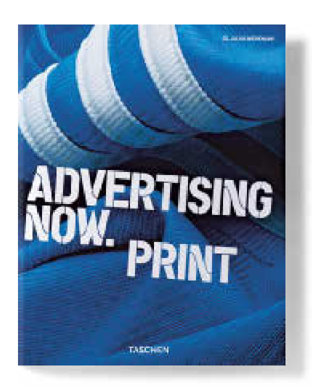
VALENTINES
Text: Steven Heller /
Ed. Jim Heimann

doucement se révèle à la lumière. Une pièce unique!" —ARTE NEWS, *Belgique, on the* **Polaroid Book**

Pop Culture

JIM HEIMANN / j.heimann@taschen.com
JULIUS WIEDEMANN / j.wiedemann@taschen.com

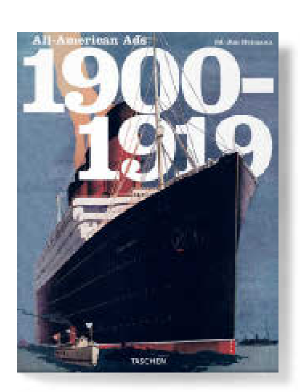
"An interesting read, and a surprisingly wholesome one...."
—KNAVE, *London*, on Playmate



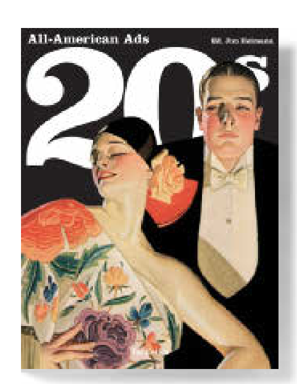
ADVERTISING NOW. PRINT
Ed. Julius Wiedemann / Flexi-cover, format: 19.6 x 24.9 cm (7.6 x 9.8 in.), 640 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



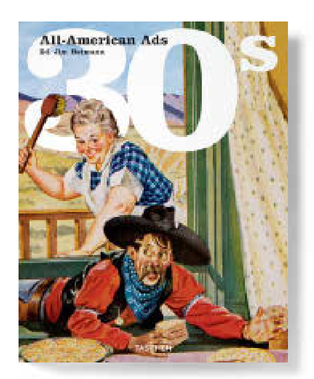
MEN'S ADVENTURE MAGAZINES IN POSTWAR AMERICA
Rich Oberg, Max Allan Collins, George Hagenauer, Steven Heller / Hardcover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 512 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



ALL-AMERICAN ADS 1900-1919
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 640 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



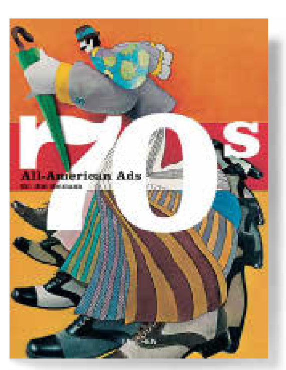
ALL-AMERICAN ADS OF THE 20s
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 640 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



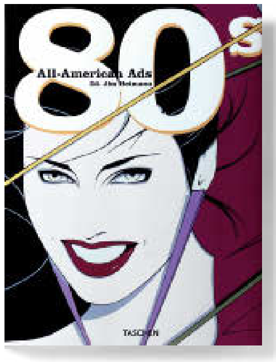
ALL-AMERICAN ADS OF THE 30s
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 768 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



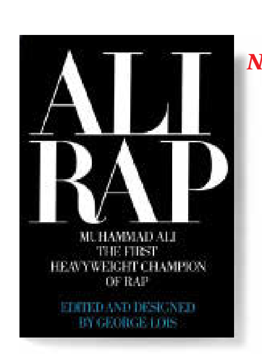
ALL-AMERICAN ADS OF THE 60s
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 960 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



ALL-AMERICAN ADS OF THE 70s
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 704 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

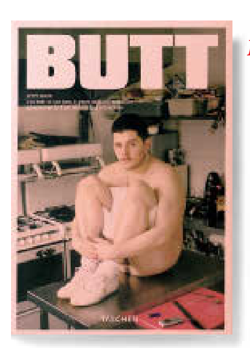


ALL-AMERICAN ADS OF THE 80s
Steven Heller / Ed. Jim Heimann / Flexi-cover, format: 19.6 x 25.5 cm (7.7 x 10 in.), 608 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



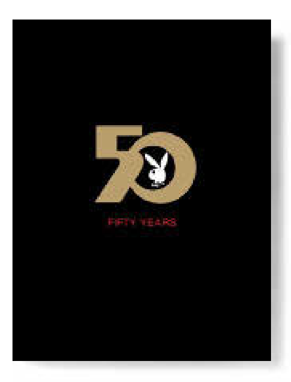
New!

ALI RAP
George Lois / Flexi-cover, format: 14 x 19.5 cm (5.5 x 7.7 in.), 608 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900

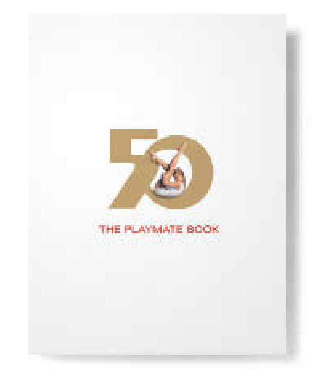


New!

BUTT BOOK
Eds. Jop van Bennekom, Gert Jonkers / Softcover, format: 16.2 x 23.3 cm (6.4 x 9.2 in.), 560 pp.
€ 24.99 / $ 29.99 / £ 16.99 / ¥ 4.900



THE PLAYBOY BOOK. 50 YEARS
Gretchen Edgren / Introduction: Hugh M. Hefner / Revised edition, Hardcover, 2 fold-outs, format: 22.8 x 30 cm (9 x 11.8 in.), 464 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



THE PLAYMATE BOOK. 50 YEARS
Gretchen Edgren / Introduction: Hugh M. Hefner / Revised edition, Hardcover, format: 22.8 x 30 cm (9 x 11.8 in.), 472 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900

"This is an indispensable resource for connoisseurs of babes,

DIAN HANSON / d.hanson@taschen.com

All titles Adults only





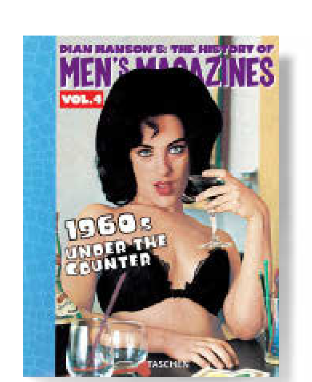
THE HISTORY OF MEN'S MAGAZINES. VOL. 1: 1900 TO POST-WW II
Ed. Dian Hanson / Hardcover, format: 21.3 x 27.7 cm (8.4 x 10.9 in.), 460 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



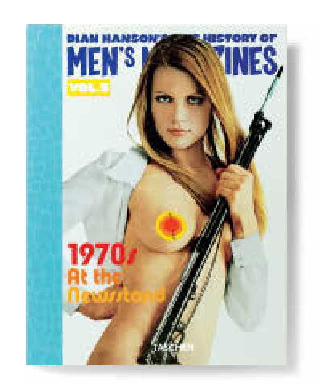
THE HISTORY OF MEN'S MAGAZINES. VOL. 2: POST-WW II TO 1959
Ed. Dian Hanson / Hardcover, format: 21.3 x 27.7 cm (8.4 x 10.9 in.), 460 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



THE HISTORY OF MEN'S MAGAZINES. VOL. 3: 1960s AT THE NEWSSTAND
Ed. Dian Hanson / Hardcover, format: 21.3 x 27.7 cm (8.4 x 10.9 in.), 460 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



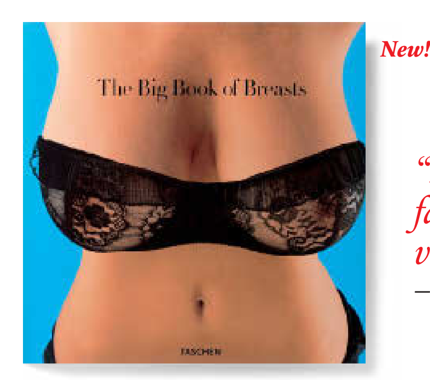
THE HISTORY OF MEN'S MAGAZINES. VOL. 4: 1960s UNDER THE COUNTER
Ed. Dian Hanson / Hardcover, format: 21.3 x 27.7 cm (8.4 x 10.9 in.), 460 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



THE HISTORY OF MEN'S MAGAZINES. VOL. 5: 1970s AT THE NEWSSTAND
Ed. Dian Hanson / Hardcover, format: 21.3 x 27.7 cm (8.4 x 10.9 in.), 460 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900

"Dian Hanson—the longtime editor of Leg Show *and* Juggs, *among others—has compiled* The History of Men's Magazines, *a series of hardcover books that every red-blooded American male should own."*

—HUSTLER, *Los Angeles*



New!

"Extraordinary... fantastically voyeuristic peeping."

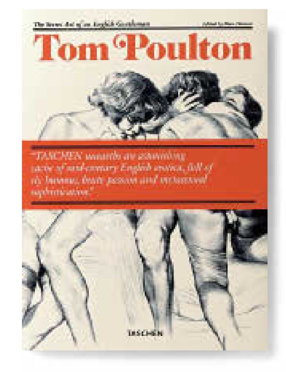
—EVENING STANDARD, *London*

THE BIG BOOK OF BREASTS
Dian Hanson / Hardcover, format: 30 x 30 cm (11.8 x 11.8 in.), 396 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900

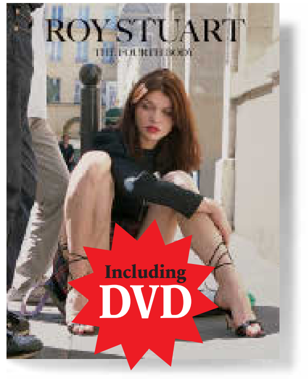


New!

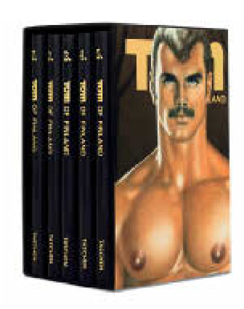
THE HISTORY OF GIRLY MAGAZINES
Ed. Dian Hanson / Flexi-cover, format: 14.9 x 19.5 cm (5.9 x 7.7 in.), 672 pp.
€ 19.99 / $ 24.99 / £ 14.99 / ¥ 3.900



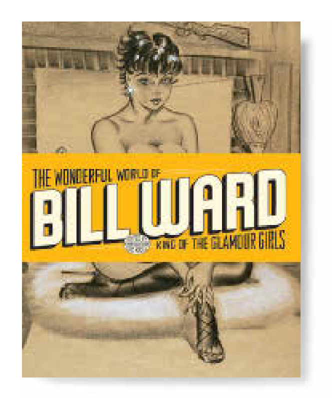
TOM POULTON. THE SECRET ART OF AN ENGLISH GENTLEMAN
Ed. Dian Hanson / Jamie Maclean / Hardcover, format: 21 x 29.3 cm (8.3 x 11.5 in.), 224 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



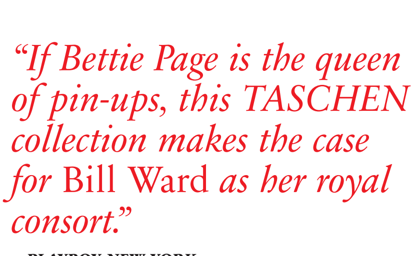
ROY STUART. THE FOURTH BODY
Preface: Dian Hanson / Hardcover, book + DVD, format: 23.8 x 30.2 cm (9.3 x 11.9 in.), 280 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



TOM OF FINLAND. COMIC COLLECTION
Ed. Dian Hanson / Flexi-cover, 5 volumes in a slipcase, format: 9.7 x 14 cm (3.8 x 5.5 in.), 960 pp.
€ 29.99 / $ 39.99 / £ 19.99 / ¥ 5.900



THE WONDERFUL WORLD OF BILL WARD, KING OF THE GLAMOUR GIRLS
Eric Kroll / Hardcover, format: 26 x 34 cm (10.2 x 13.4 in.), 344 pp.
€ 39.99 / $ 49.99 / £ 29.99 / ¥ 6.900



"If Bettie Page is the queen of pin-ups, this TASCHEN collection makes the case for Bill Ward *as her royal consort."*

—PLAYBOY, NEW YORK

boobs and pop culture." —PLAYBOY, *New York, on* Bill Ward

All photos: TASCHEN Store Los Angeles. Design Philippe Starck, Photos © Tim Street-Porter

"Art & Cult: in the heart of the literary area of St-Germain, a bookshop

WINTER 2006

NY SOHO
GREENE STREET

LONDON
COVENT GARDEN

OPEN SOON

“Controversial, glamorous and sexy.”
—PHOTO DISTRICT NEWS, *New York*

Warehouse Sale!

Thousands of slightly damaged and display copies from TASCHEN on sale at bargain basement prices, 50-75% off for 3 days only:
in Los Angeles, New York and Paris: January, 19th–21st 2007
in Cologne: January, 18th–20th 2007
For details please visit *www.taschen.com.*

OFFICES

TASCHEN America
6671 Sunset Boulevard, Suite 1508, USA–Los Angeles, CA 90028
Tel: +1-323-463 4441
Fax: +1-323-463 4442
contact-us@taschen.com

TASCHEN Deutschland
Hohenzollernring 53, D–50672 Köln
Tel: +49-221-201 80 170
Fax: +49-221-201 80 42
contact-d@taschen.com

TASCHEN España
c/ Víctor Hugo, 1°-2° dcha., E–28004 Madrid
Tel: +34-91-360 50 63
Fax: +34-91-360 50 64
contact-e@taschen.com

TASCHEN France
82, rue Mazarine, F–75006 Paris
Tel: +33-1-40 51 70 93
Fax: +33-1-43 26 73 80
contact-f@taschen.com

TASCHEN Hong Kong
27/F, The Workst@tion, 43 Lyndhurst Terrace, HK–Central Hong Kong
Tel: +852 25448018
Fax: +852 25448012
contact-hk@taschen.com

TASCHEN Japan
Atelier Ark Building, 5-11-23 Minami Aoyama, Minato-ku, Tokyo, 107-0062, Japan,
Tel: +81-3-5778-3000
Fax: +81-3-5778-3030
contact-j@taschen.com

TASCHEN UK
5th Floor, 1 Heathcock Court, 415 Strand, GB–London WC2R 0NS
Tel: +44-20-7845 8585
Fax: +44-20-7836 3696
contact-uk@taschen.com

HEADQUARTERS

TASCHEN GmbH
Hohenzollernring 53, D–50672 Köln
Tel: +49-221-20 18 00
Fax: +49-221-25 49 19
contact@taschen.com

STORES

Berlin
Kurfürstendamm 217, D–10719 Berlin
Tel: +49-30-88625 400
store-berlin@taschen.com
Temporary store, open only until December 31st 2006

Cologne
Hohenzollernring 28, D–50672 Köln
Tel: +49-221-257 33 04
Fax: +49-221-25 49 68
store-koeln@taschen.com

London
48 Neal Street, GB–London WC2H 9PA
store-london@taschen.com

Los Angeles
354 North Beverly Drive, USA–Beverly Hills, CA 90210
Tel: +1-310-274 4300
Fax: +1-310-274 4040
store-la@taschen.com

New York
107 Greene Street, USA–NY 10012
Tel: +1-212-226 2212
Fax: +1-212-226 2218
store-ny@taschen.com

Paris
2, rue de Buci, F–75006 Paris
Tel: +33-1-40 51 79 22
Fax: +33-1-43 26 73 80
store-paris@taschen.com

Text: Alison Castle, Paris
Design: Sense/Net, Andy Disl & Birgit Reber, Cologne
Coordination: Annick Volk, Cologne
Production: Tina Ciborowius, Claudia Frey, Cologne
Printed in Germany, ISBN-13: 978–3–8228–3774–0

Front cover and page 2–3: From the book *Andreas Cellarius. Harmonia Macrocosmica of 1660.*
Back cover: From the book *Frans Lanting. LIFE—A Journey Through Time.* © Frans Lanting

designed by Philippe Starck—a real treasure of beautiful books.” —LOUNGE GUIDE, *Paris*


"Lanting has
the mind of a scientist,
the heart of a hunter,
and the eyes of a poet."
—NATIONAL GEOGRAPHIC, Washington, DC
www.taschen.com